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А. ГЛАЗУНОВ
A. GLAZUNOV

СИМФОНИЯ

SYMPHONY

№ 3

ПАРТИТУРА
SCORE

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
STATE MUSIC PUBLISHERS
МОСКВА · 1959 · MOSCOW

M
1001
G52
op.33

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АЛЕКСАНДР КОНСТАНТИНОВИЧ ГЛАЗУНОВ (родился 29 июня /10 августа 1865 г. в семье книгоиздателя в Петербурге — умер 21 марта 1936 г. в Париже)—выдающийся русский композитор, педагог, дирижер и музыкально-общественный деятель. Исключительные музыкальные способности его проявились очень рано: уже в 16-летнем возрасте А. Глазунов сочинил создавшую ему славу 1-ю симфонию. Глазунов был учеником Н. А. Римского-Корсакова, но на его художественное развитие значительное влияние оказали также М. А. Балакирев и А. П. Бородин, а с 1884 г.—П. И. Чайковский и несколько позже С. И Танеев, ставшие его друзьями и учителями. С 1899 года А. Глазунов — профессор Петербургской консерватории по классу инструментовки, а затем камерного ансамбля; с 1905 до 1928 г.—ее директор.

В 1905 г. А. Глазунов, поддерживая революционные стремления консерваторского студенчества, руководил постановкой и исполнением оперы «Кащей бессмертный» Н. А. Римского-Корсакова, являвшейся своеобразным выражением протеста молодежи против царизма, а также обработал для хора с оркестром бурлацкую песню «Эй, ухнем».

В 1907 г. А. Глазунову была присвоена почетная степень доктора Кембриджского и Оксфордского университетов. В 1922 г. А. Глазунов был удостоен звания народного артиста республики. В 1928 г. композитор выехал на лечение во Францию, где и умер.

В своем творчестве А. Глазунов является продолжателем классических традиций русской музыки. Празднично-приподнятая музыка А. Глазунова по преимуществу оптимистична, поэтически-светла, монументально-эпична по складу. Характерными чертами музыкального языка А. Глазунова являются ясная мелодичность, монолитная стройность формы, спокойная степенность развития, высокое мастерство письма, с интенсивным использованием полифонических приемов и широким развитием принципов монотематизма. Большая и наиболее ценная часть творчества А. Глазунова воплощена в инструментальных жанрах — симфонической, камерной, а также балетной музыке. Многие произведения А. Глазунова приобрели широкую популярность и мировую славу (концерт для скрипки с оркестром, 5-я симфония, «Торжественная увертюра» и «Стенька Разин» для симфонического оркестра, балет «Раймонда», два концертных вальса, романс Нины из музыки к пьесе М. Лермонтова «Маскарад», 4-й квартет и множество других).

А. Глазуновым написаны: 8 симфоний, ряд программно-симфонических произведений, сюит и увертюр для оркестра («Стенька Разин», «Лес», «Море», «Кремль», «Весна», «Из средних веков» и др.); скрипичный и 2 фортепьянных концерта, концерт-баллада для виолончели с оркестром и концерт для саксофона с оркестром; 7 квартетов, квинтет и другие камерные произведения; 2 фортепьянные сонаты, вариации на финскую тему и множество других фортепьянных произведений; 20 романсов (в том числе «Что смолкнул веселия глас», «В крови горит огонь желанья», «Нереида» на слова А. Пушкина); балеты «Раймонда», «Времена года», «Барышня-служанка»; ряд кантат, хоров и другие произведения.

А. Глазунов совместно с Н. А. Римским-Корсаковым проделал выдающуюся по своему значению и мастерству работу по завершению оперы А. Бородина «Князь Игорь» (увертюра, значительная часть III действия и другие эпизоды оперы), а также по памяти записал две части его 3-й симфонии. Кроме того, композитор активно занимался инструментовкой ряда произведений классиков, и некоторые работы его в этой области (например, инструментовка романса «Для берегов отчизны дальной» А. Бородина и др.) поднимаются до уровня подлинно творческих художественных работ.

Третья симфония ор. 33 D-dur была закончена в 1890 г. Являясь переломным произведением композитора, к этому времени уже несколько критически переосмысливавшего свои «кучкистские» воззрения, она сочинялась медленно и напряженно в течение нескольких лет. Не случайно Глазунов посвятил ее П. И. Чайковскому, творческие влияния которого он стал ощущать на себе все более и более.

В отличие от предыдущих двух симфоний, Третья не столь непосредственно воплощает народно-жанровую тематику, в то же время продолжая углубление созерцательно-оптимистической направленности симфонического творчества композитора. Мелодика Третьей симфонии имеет более обобщенный характер, ее язык более сложен (особенно в разработке I части), в ней впервые ярко проявилось и окрепшее мастерство симфонического письма Глазунова, и, в частности, излюбленные им полифонические приемы развития (Финал). С другой стороны, тематизм симфонии приобретает «широту дыхания», «протяженность» (красивая и выразительная распевность темы главной партии I части или, например, основной темы Andante).

I часть — Allegro, написанная в сонатной форме в Ре мажоре ($^3/_4$), в основном характеризуется своей начальной темой — широкоподвижной и светлой. Сходный с ней характер имеют и другие темы этой части.

II часть — Vivace в Фа мажоре ($^6/_{16}$)—типично глазуновское скерцо, искристое, сверкающее радостью, звенящее весельем русской раздольной праздничности.

III часть—Andante в до-диез миноре ($^3/_4$, $^9/_8$)—внезапное погружение в скорбно-элегическое настроение, предвосхищающее некоторые мрачные образы поздних симфоний композитора. Напряженное вступление переходит в проникновенную кантилену.

IV часть—Allegro moderato, возвращающее в основную тональность произведения Ре мажор ($^2/_2$),—воплощает образы русской богатырской мощи и размаха.

Первое исполнение Третьей симфонии А. Глазунова состоялось в Петербурге 3 декабря 1890 г. под управлением автора.

В. Дельсон

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op. 33

ALEXANDER KONSTANTINOVICH GLAZUNOV, (born August 10, 1865 in the family of a book publisher in St. Petersburg; died March 21, 1936 in Paris) was a prominent Russian composer, pedagogue, conductor and public figure. His outstanding musical gifts manifested themselves at a very early age: he composed his First Symphony which made his name famous when he was sixteen years old. Although Glazunov studied under N. A. Rimsky-Korsakov, his artistic development was also strongly influenced by M. A. Balakirev, A. P. Borodin, P. I. Chaikovsky (since 1884) and somewhat later, by S. I. Taneyev; the latter two became his teachers and friends. In 1899 Glazunov became professor at the Petersburg Conservatoire, teaching first orchestration and later—chamber ensemble. From 1905 to 1928 he was Director of the Conservatoire.

In 1905 Glazunov supported the revolutionary aspirations of the Conservatoire students by directing the production of Rimsky-Korsakov's opera "Kashchei the Immortal", which was a form of protest of the youth against tsarism; he also made an arrangement for chorus and orchestra of "Ei Ukhnem", Song of the Volga boatmen.

In 1907 Cambridge, and Oxford Universities conferred on Glazunov the title of Doctor of Music *honoris causa;* in 1922 he received the title of People's Artist of the Republic. In 1928 he went to France for medical treatment and died in that country.

In his work Glazunov adhered to the tradition of Russian classical music. His music is optimistic, often festive and elated, highly poetic and joyful. Among its main features are grandeur and the epic element. Lucid melodies, well-integrated and harmonious form, calm, unhurried development, consummate mastery and frequent use of polyphonic devices, as well as of the leitmotif principle—these are characteristic features of Glazunov's idiom. The greater and most important part of his work are instrumental compositions—works for symphony orchestra, chamber pieces and ballets. A number of Glazunov's compositions have become very popular throughout the world; among these are his Concerto for Violin and Orchestra, Fifth Symphony, "Solemn Overture", and "Stenka Razin" (for symphony orchestra), the ballet "Raymonda", two concert waltzes, Nina's Romance from incidental music to Lermontov's play "Masquerade", Fourth Quartet, and a number of others.

Glazunov is the author of 8 symphonies, several programme symphonic compositions, suites, orchestral overtures ("Stenka Razin", "The Forest", "The Sea", "The Kremlin", "Springtime", "From the Middle Ages" etc.), a violin and two piano concertos, Concerto-Ballade for cello and orchestra, concerto for saxophone and orchestra; 7 quartets, a quintet and other chamber music works; 2 piano sonatas, variations on a Finnish theme and many piano pieces; 20 romances, including "Why Has Ceased the Voice of Joy", "My Blood Is Afire with Desire", "The Nereid" to A. Pushkin's verses; the ballets "Raymonda", "The Seasons", and "Lady into Maid"; several cantatas, choruses and other works.

Jointly with N. A. Rimsky-Korsakov, Glazunov performed a feat of immense significance in completing A. Borodin's opera "Prince Igor" (overture, the greater part of Act III and some other episodes) and in commiting to paper from memory two movements of Borodin's Third Symphony. Besides he orchestrated a large number of classical compositions, some of his efforts in this sphere, as for instance, Borodin's romance "For the Shores of a Far-Off Native Land" scaling the heightes of true creative work.

The Third Symphony in D major, op. 33, was completed in 1890. It marked a turning point in Glazunov's work who by that time had begun critically to revise his ideas hitherto strongly influenced by "The Mighty Five"; the process of its composition was rather slow and laborious, taking up several years. It was quite natural that the composer dedicated it to P. I. Chaikovsky whose influence was becoming increasingly stronger at the time.

Unlike the preceding two symphonies, the Third is not so direct in its adherence to folk themes while the optimistic-contemplation trend is more pronounced. The melodies of the Symphony are of a more generalized nature, the idiom is more complex (especially in the development section of the first movement); here for the first time Glazunov is revealed as a mature master of symphony with his favourite devices of polyphonic elaboration (finale). On the other hand, the themes are more broad and flowing (for instance, the beautiful and expressive songful main theme of the first movement, or the main theme of the Andante).

The lively broad and bright opening theme of the first movement (Allegro, D major in $^{3}/_{4}$ measure) cast in sonata form is characteristic of the whole movement; the other themes in it are not unlike the first one.

The second movement (Vivace, F major in $^{6}/_{16}$ measure) is a typically Glazunov scherzo-brilliant, scintillating, joyful in the spirit of a sweeping Russian folk festivity.

The third movement (Andante, C sharp minor, in $^{3}/_{4}$ and $^{9}/_{8}$ measure) all at once establishes a sorrowful and elegiac mood, the forerunner of some gloomy episodes in the composer's late symphonies. An agitated introduction here is followed by a moving cantilena.

The fourth movement (Allegro moderato in $^{2}/_{2}$ measure) returns to D major, the leading key of the symphony; the content of this movement is the power and exuberance associated with the images of bogatyri — Russian epic knights.

Glazunov's Third Symphony was first performed in Petersburg on December 3, 1890, under the composer's baton.

V. Delson

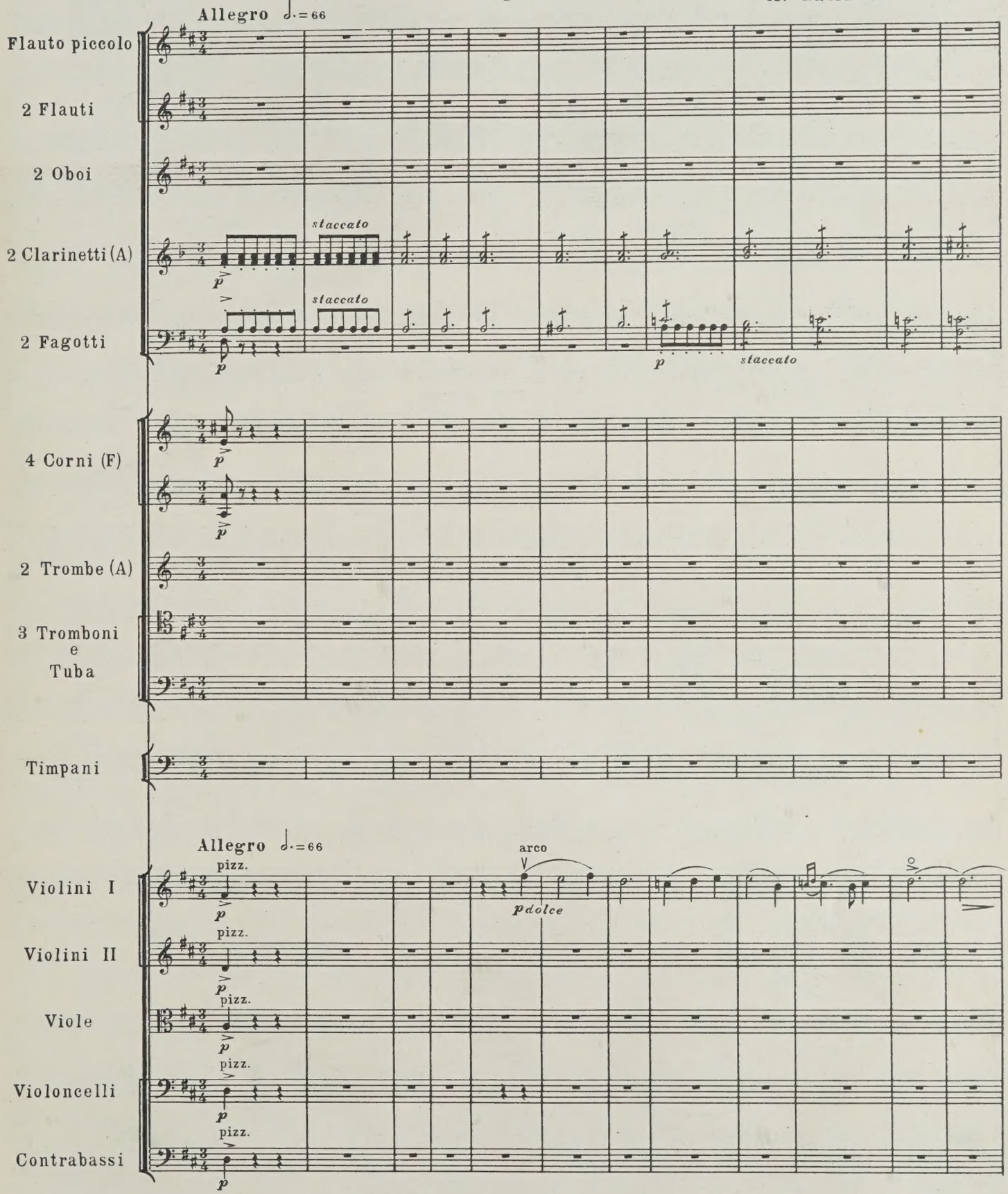
СОСТАВ ОРКЕСТРА

3 флейты (III=малой флейте)	3 Flauti (III=Flauto piccolo)
2 гобоя (II=английскому рожку)	2 Oboi (II=Corno inglese)
2 кларнета (Сиþ, Ля)	2 Clarinetti (B, A)
2 фагота	2 Fagotti
*	*
4 валторны (Фа)	4 Corni (F)
3 трубы (Сиþ, Ля)	3 Trombe (B, A)
3 тромбона	3 Tromboni
Туба	Tuba
*	*
Литавры	Timpani
Колокольчики	Campanelli
*	*
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

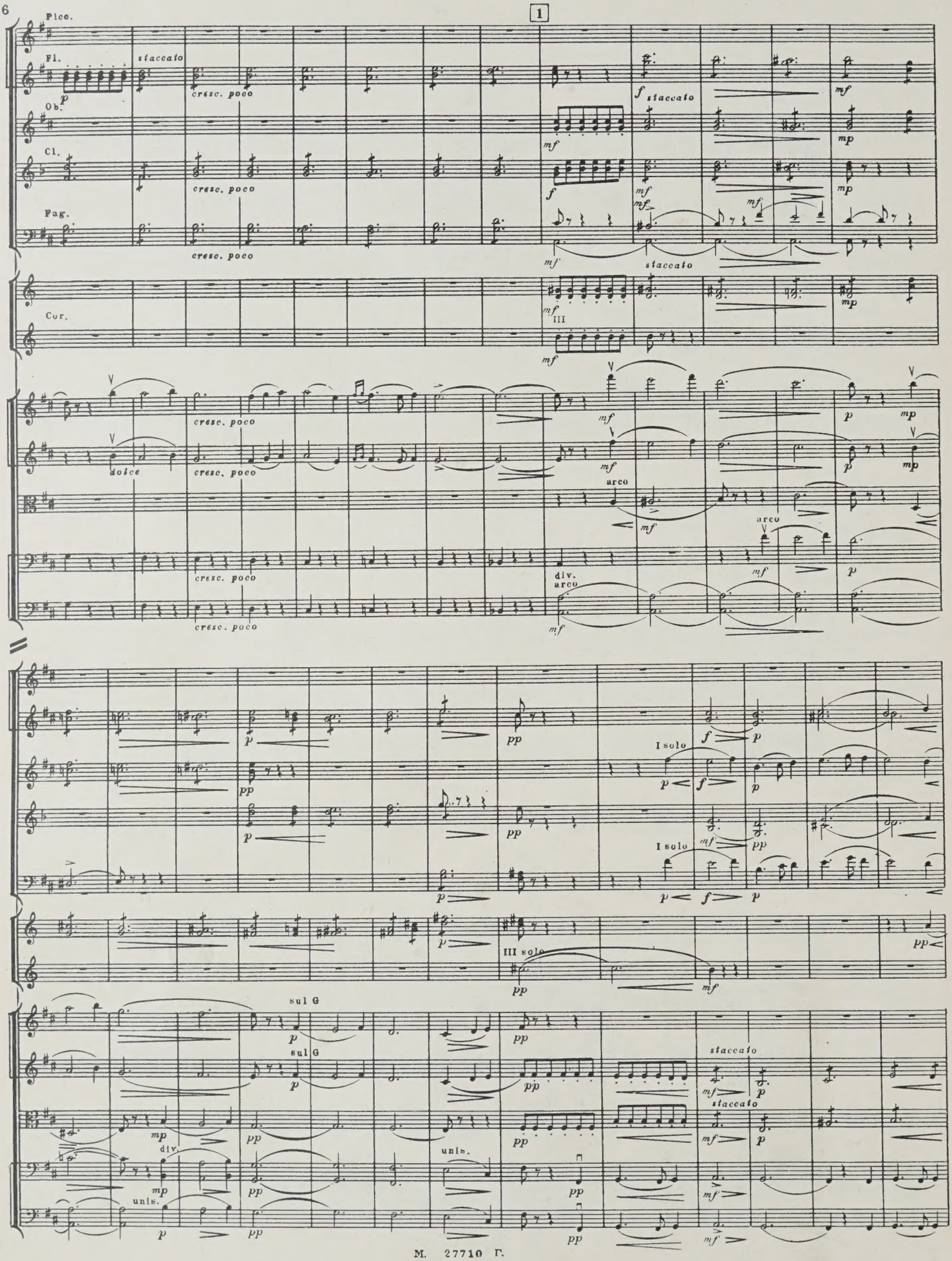
СИМФОНИЯ №3 SYMPHONY №3

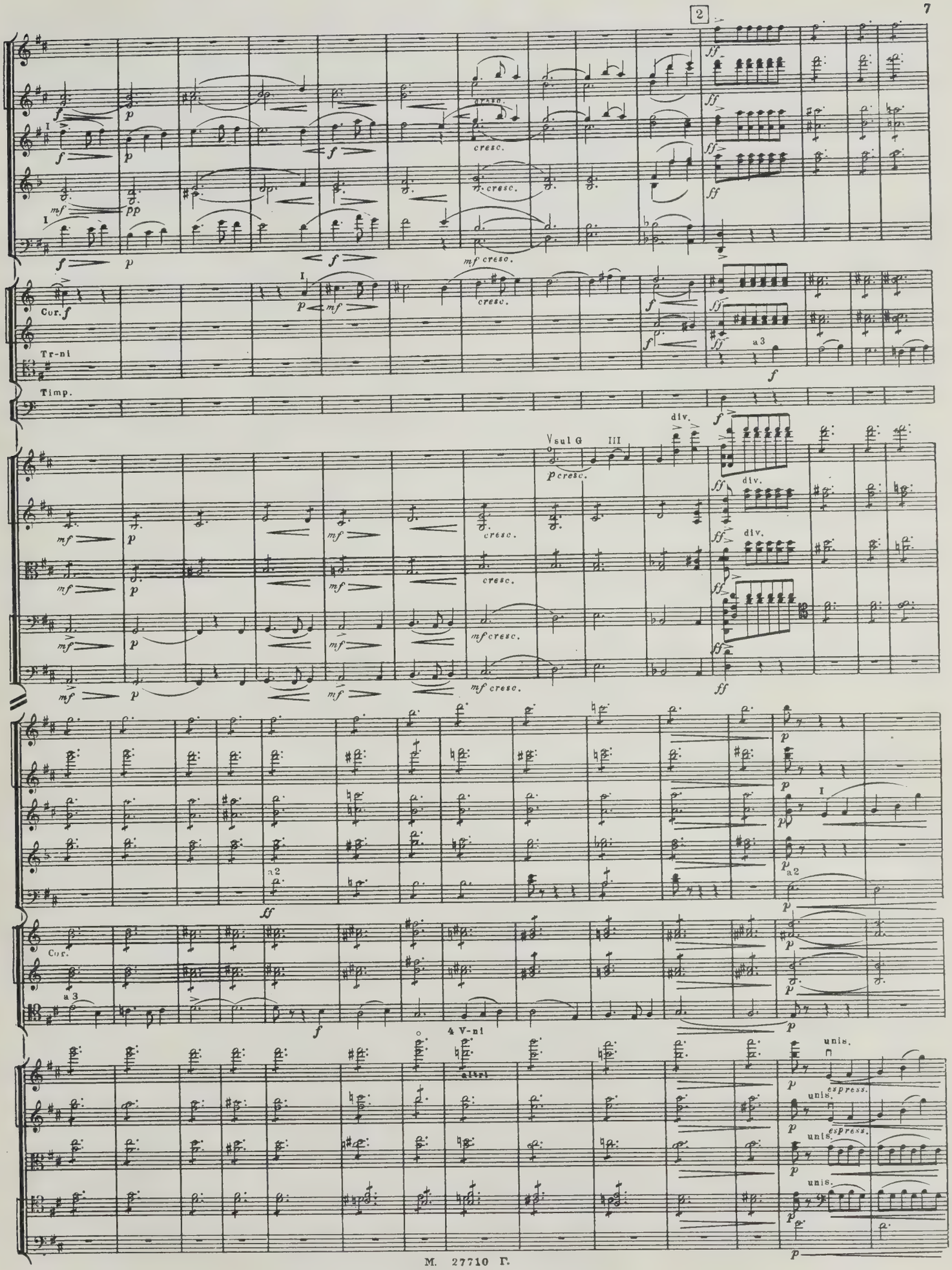
I

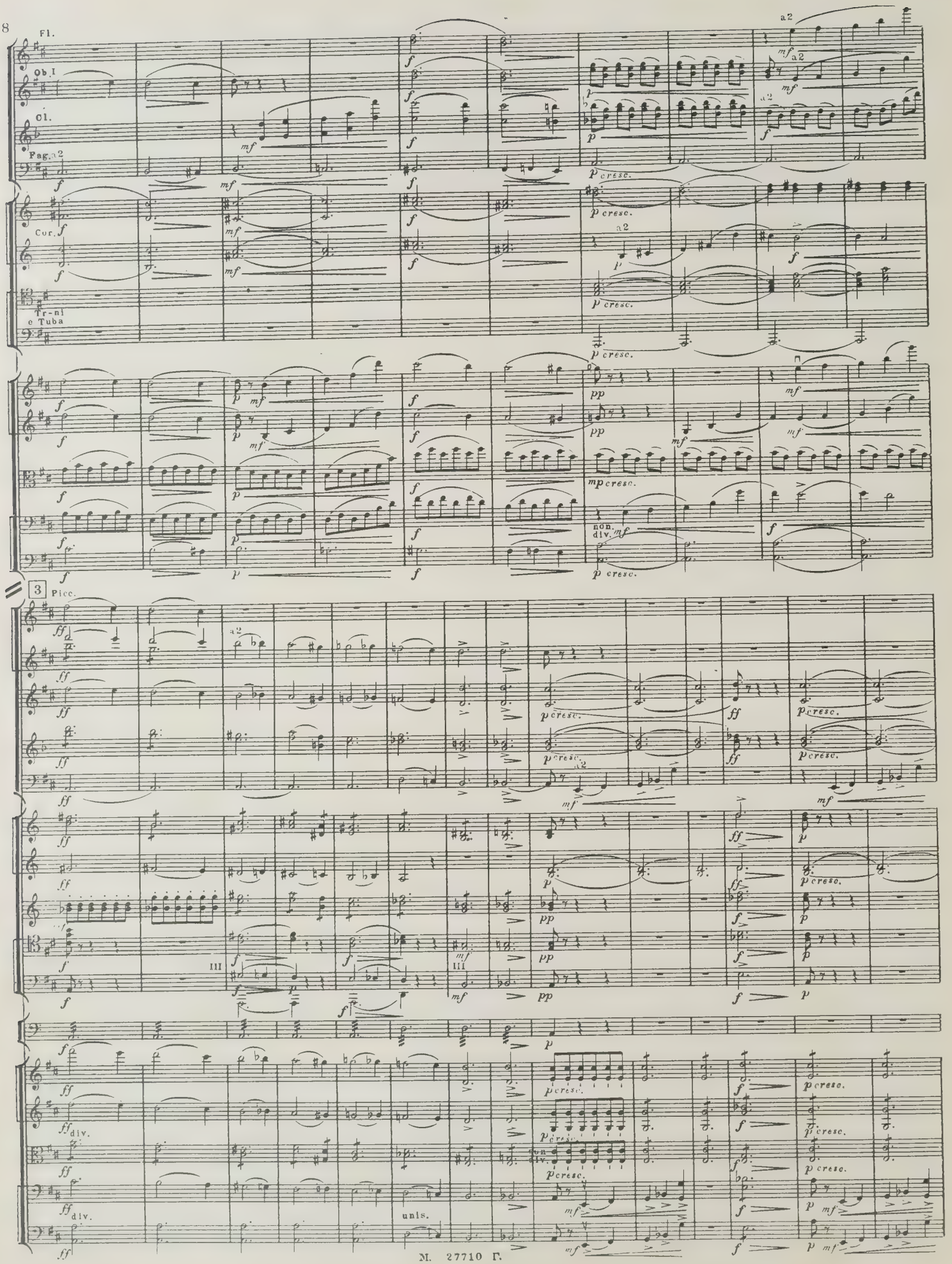
А. ГЛАЗУНОВ
A. GLAZUNOV Соч. 33

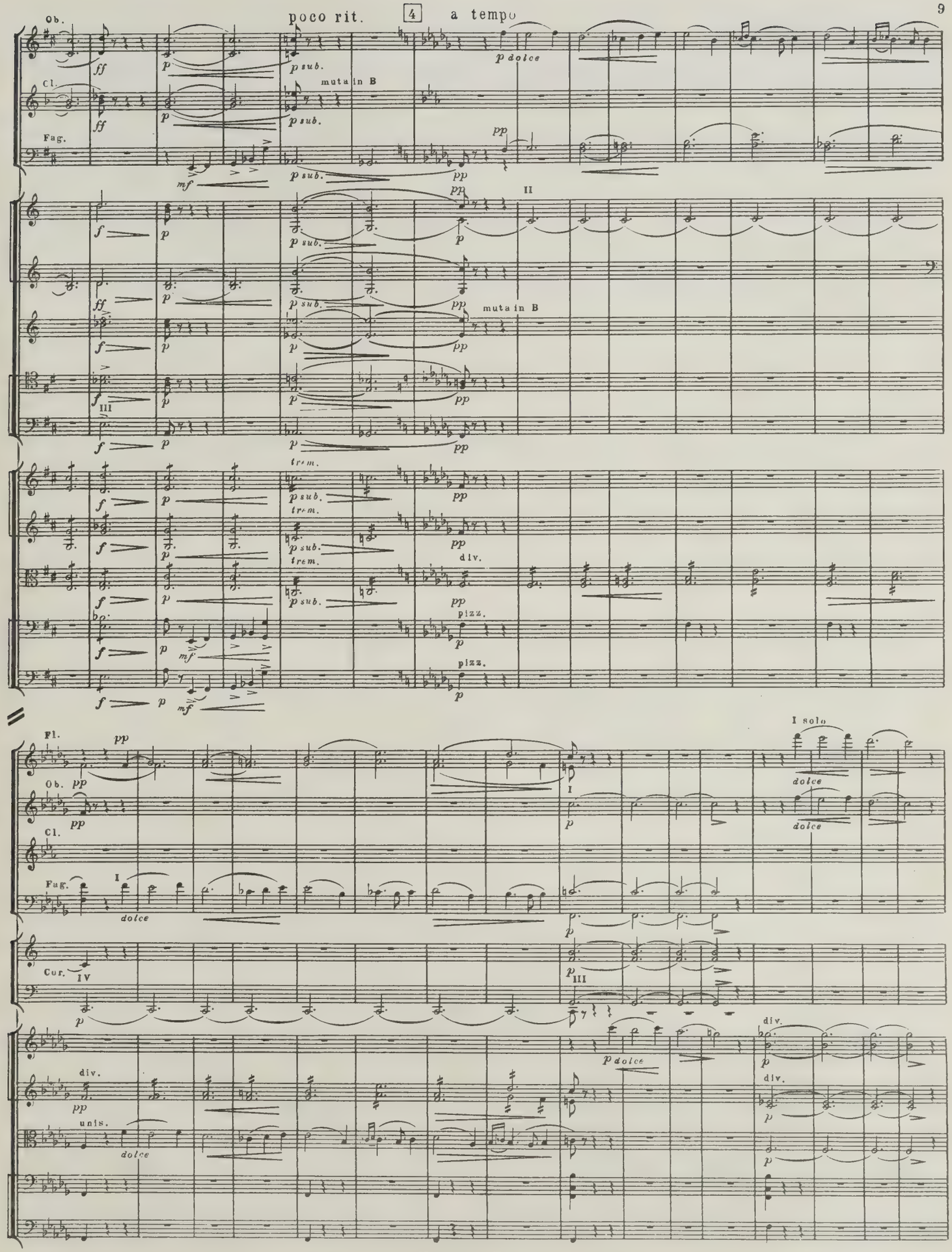


М. 27710 Г.

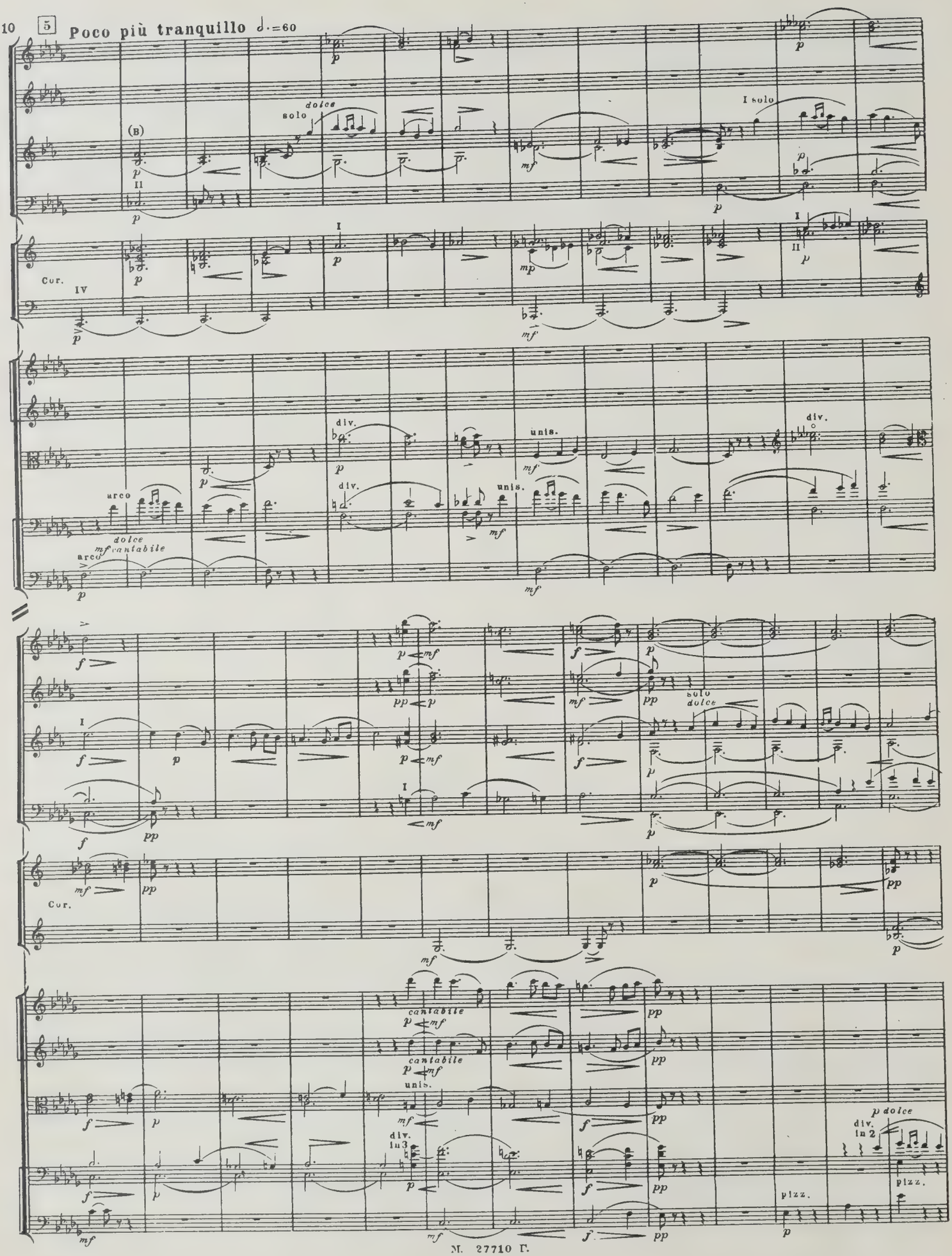

1
Picc.
Fl.
staccato
cresc. poco
Ob.
Cl.
Fag.
Cor.
dolce
arco
div.
unis.
I solo
III solo
sul G
staccato

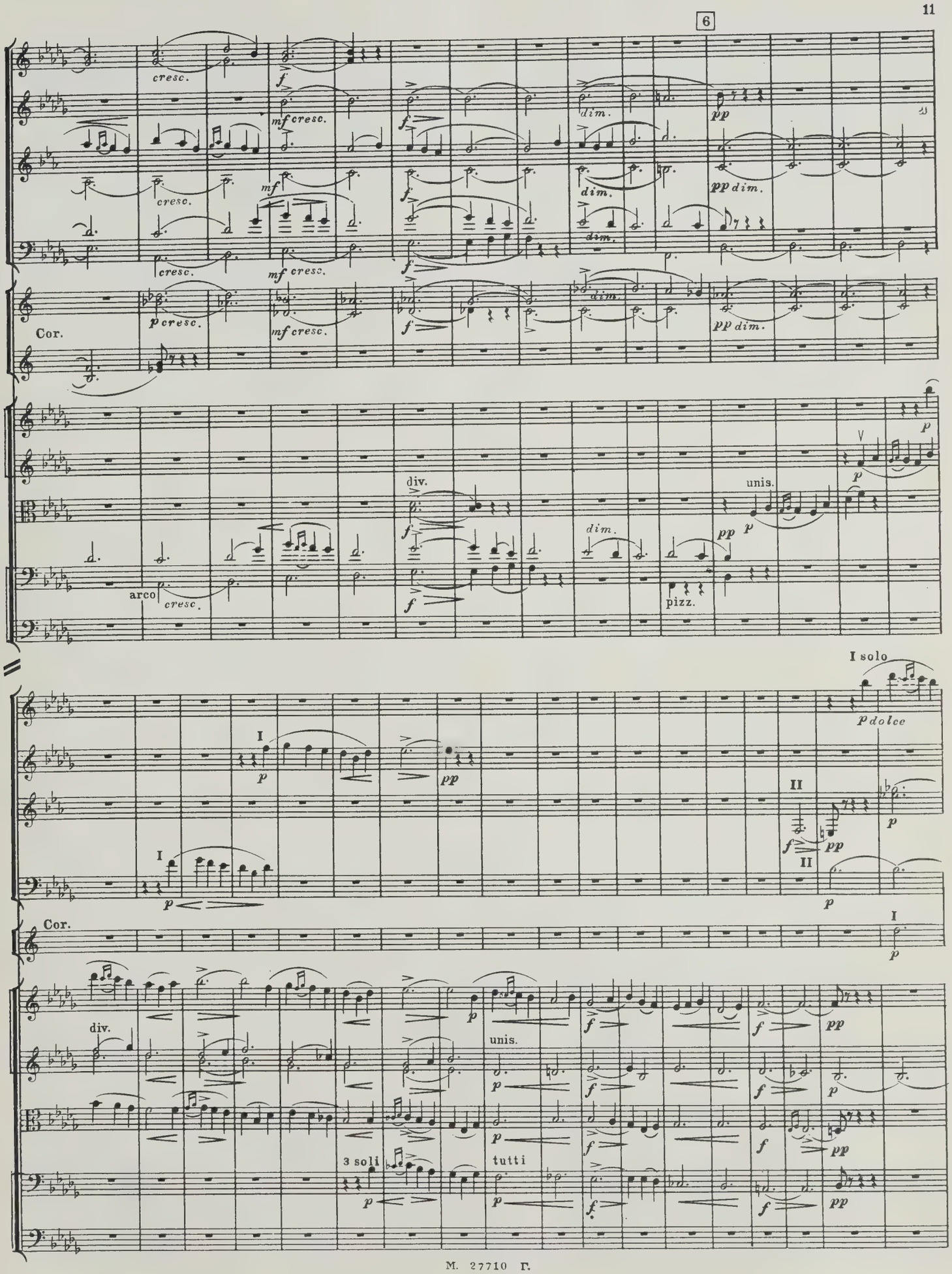

2
cresc.
mf cresc.
Cor.
Tr-ni
Timp.
a 3
div.
V sul G
III
p cresc.
a 2
4 V-ni
altri
unis.
espress.

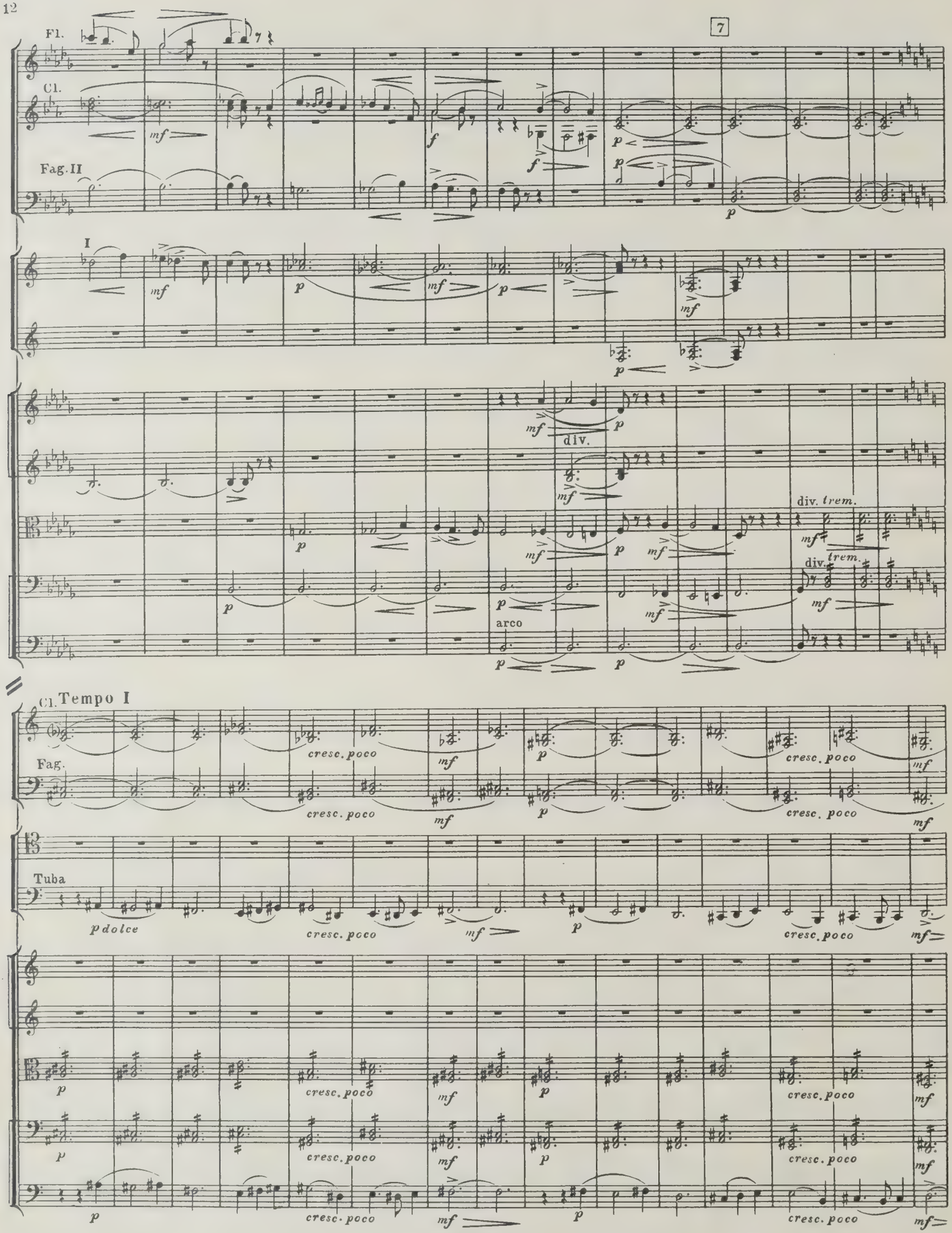

Fl.
Ob. I
Cl.
Fag. a2
Cor.
Tr-ni e Tuba
a2
p cresc.
mp cresc.
non div.
3
Picc.
III
div.
unis.

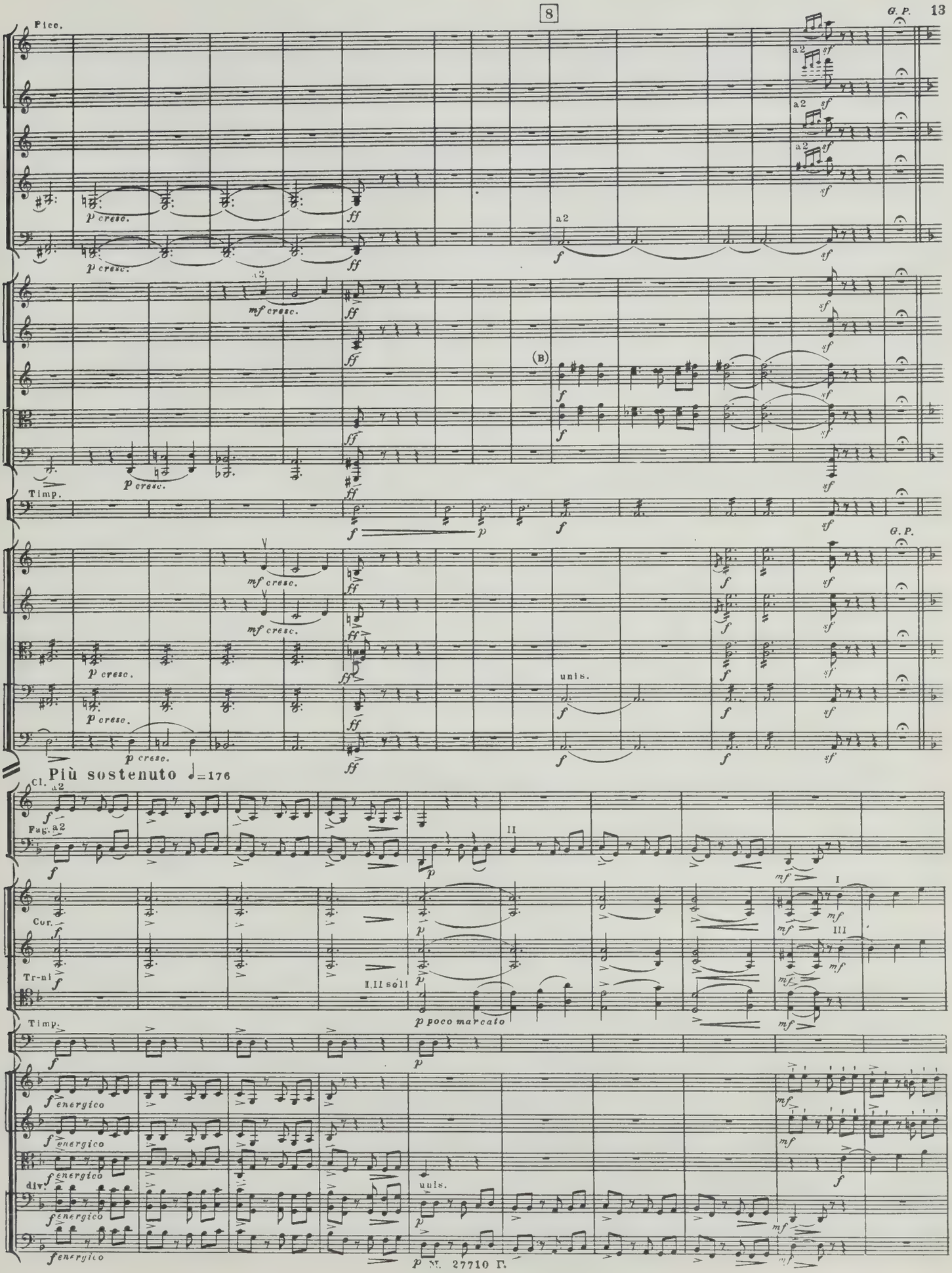

poco rit.
4
a tempo
Ob.
Cl.
Fag.
muta in B
p sub.
p dolce
II
III
trem.
div.
pizz.
Fl.
I solo
dolce
Cor.
IV
unis.

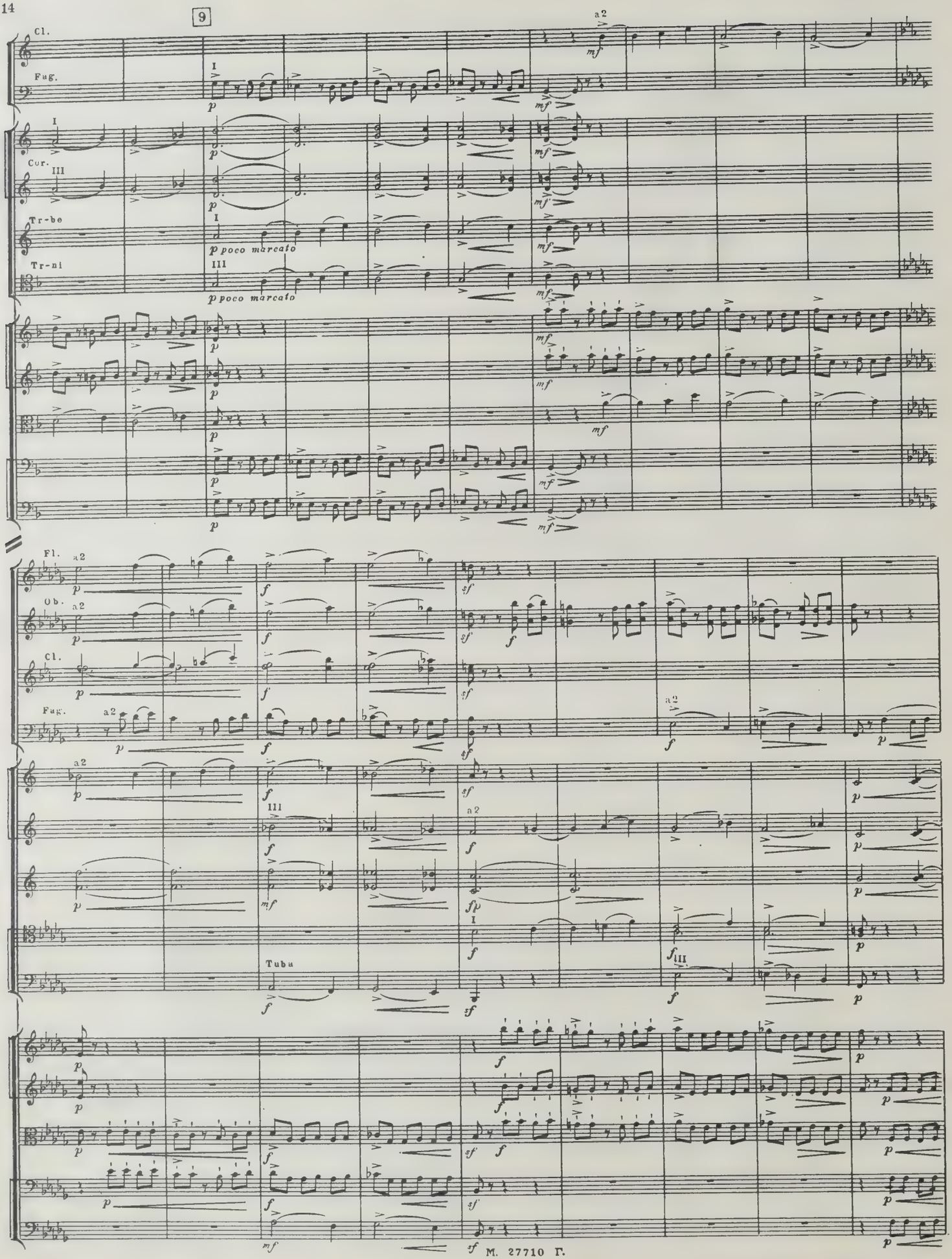
5 **Poco più tranquillo** ♩.=60

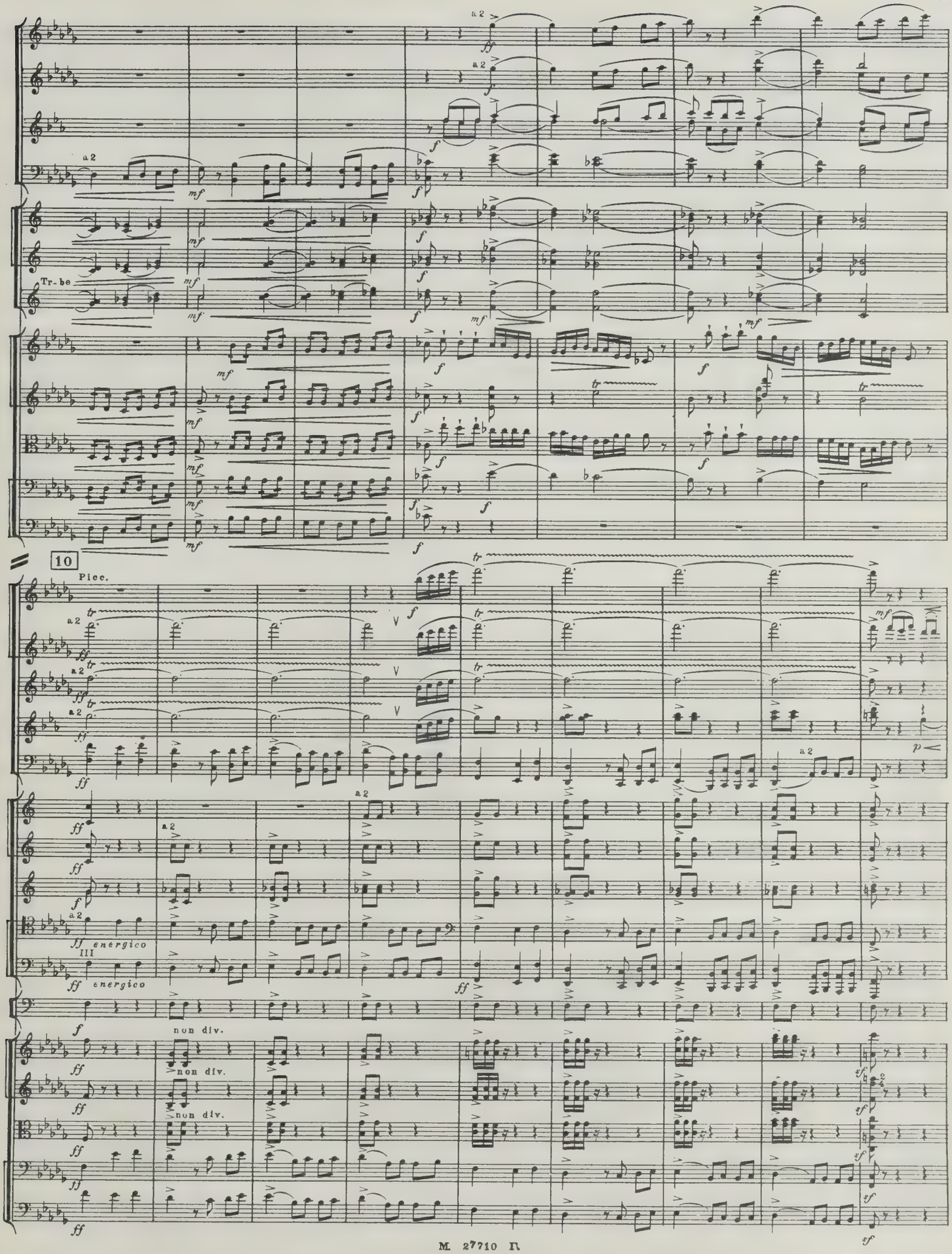



6
cresc.
mf cresc.
dim.
pp
pp dim.
Cor.
p cresc.
div.
unis.
arco
pizz.
I solo
p dolce
I
II
3 soli
tutti

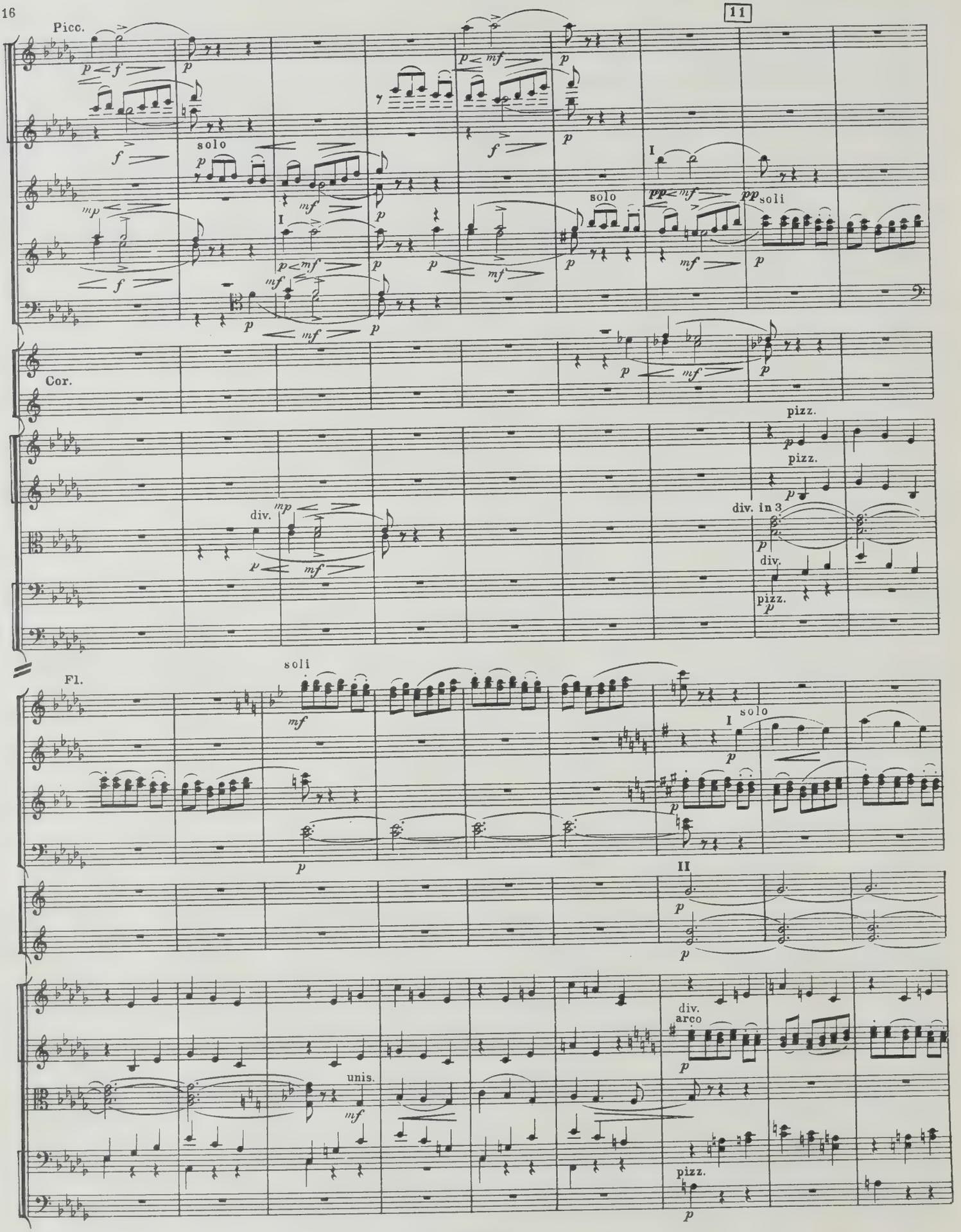

Fl.
Cl.
Fag. II
7
I
div.
div. trem.
arco
Cl. Tempo I
Fag.
Tuba
p dolce
cresc. poco

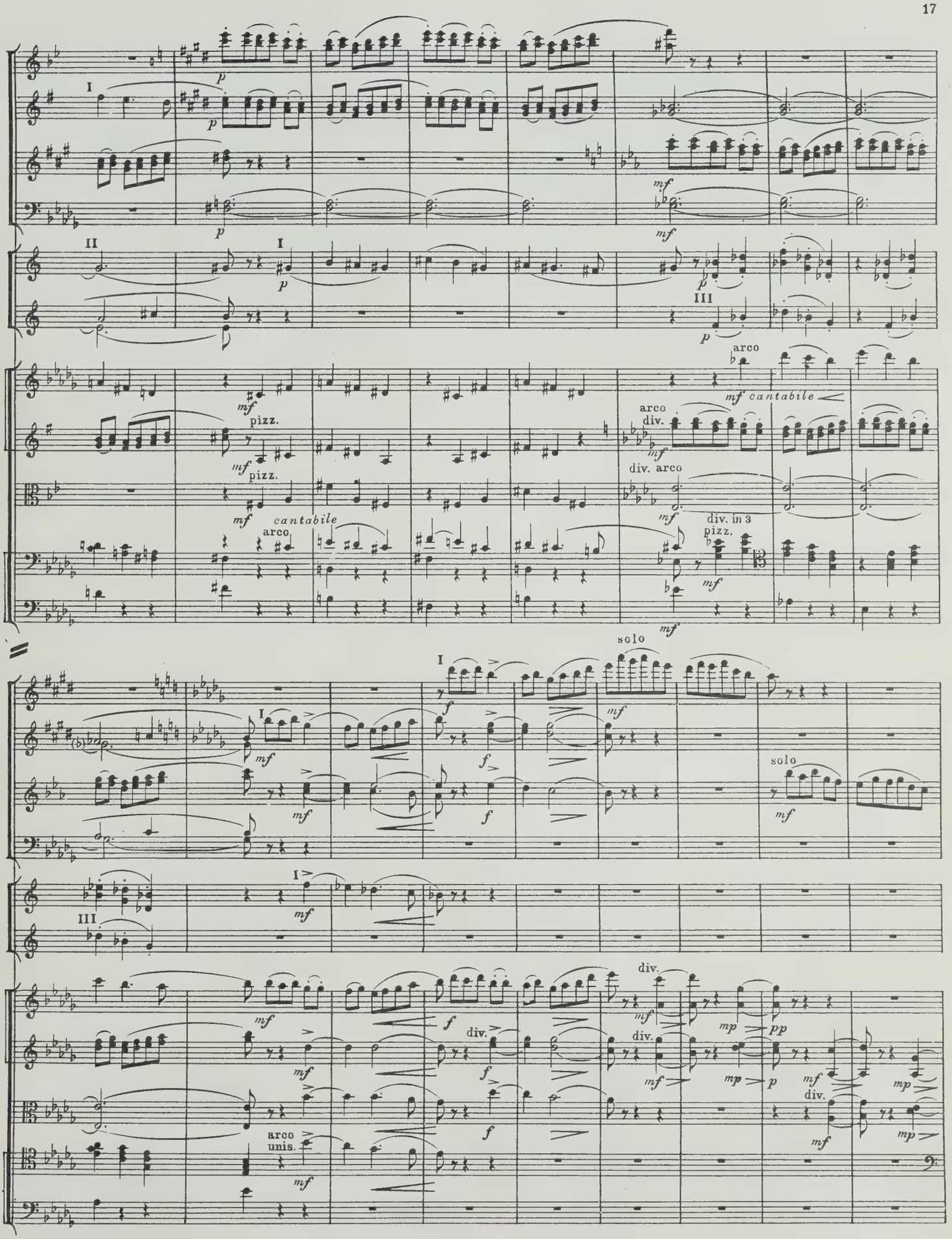

Picc.
a2
p cresc.
ff
mf cresc.
(B)
Timp.
G. P.
unis.
Più sostenuto ♩=176
Cl.
Fag.
Cor.
Tr-ni
I.II soli
p poco marcato
I
II
III
energico
div.
unis.

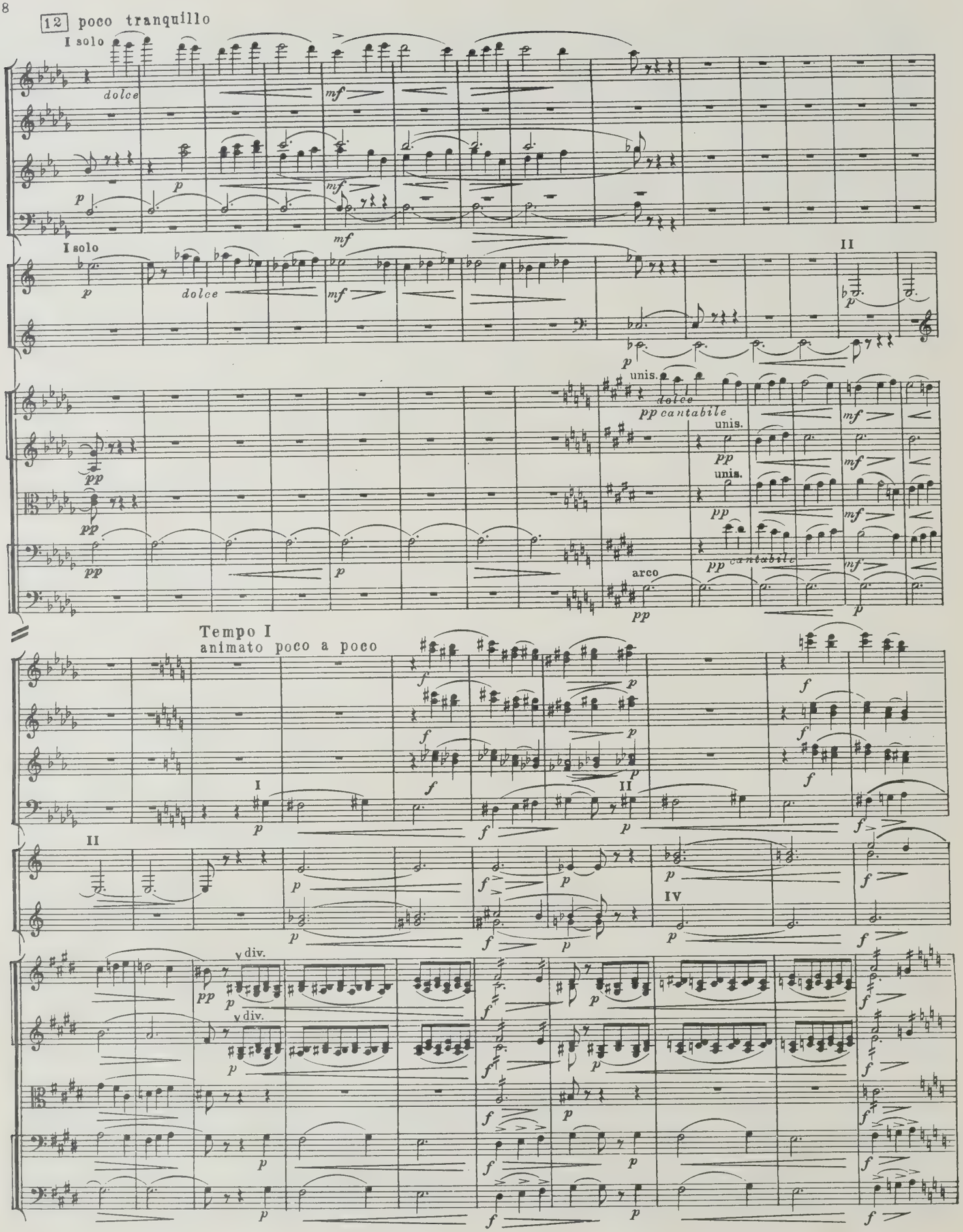

9
Cl.
Fag.
Cor.
Tr-be
Tr-ni
poco marcato
Fl.
Ob.
Tuba


a2
Tr-be
10
Picc.
energico
non div.

11


Picc.
solo
I
solo
soli
Cor.
pizz.
div.
div. in 3
Fl.
soli
solo
II
div.
arco
unis.
pizz.


I
II
III
p
mf
f
pizz.
arco
cantabile
mf cantabile
arco div.
div. arco
div. in 3
solo
unis.
div.
mp
pp


12 poco tranquillo
I solo
dolce
mf
p
I solo
dolce
mf
II
unis.
dolce
pp cantabile
unis.
unis.
cantabile
arco
Tempo I
animato poco a poco
I
II
II
IV
v div.
v div.

13

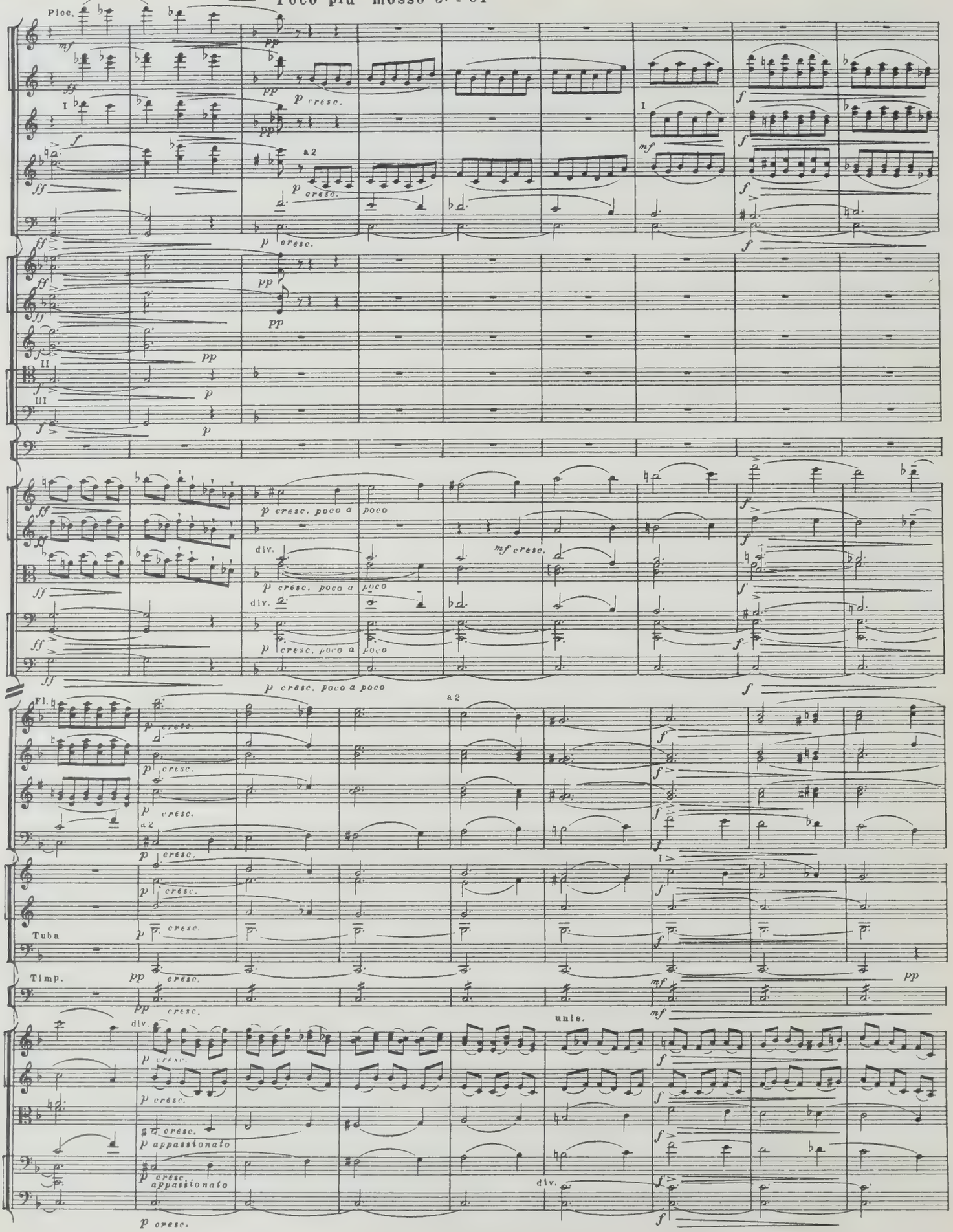
Tr-be

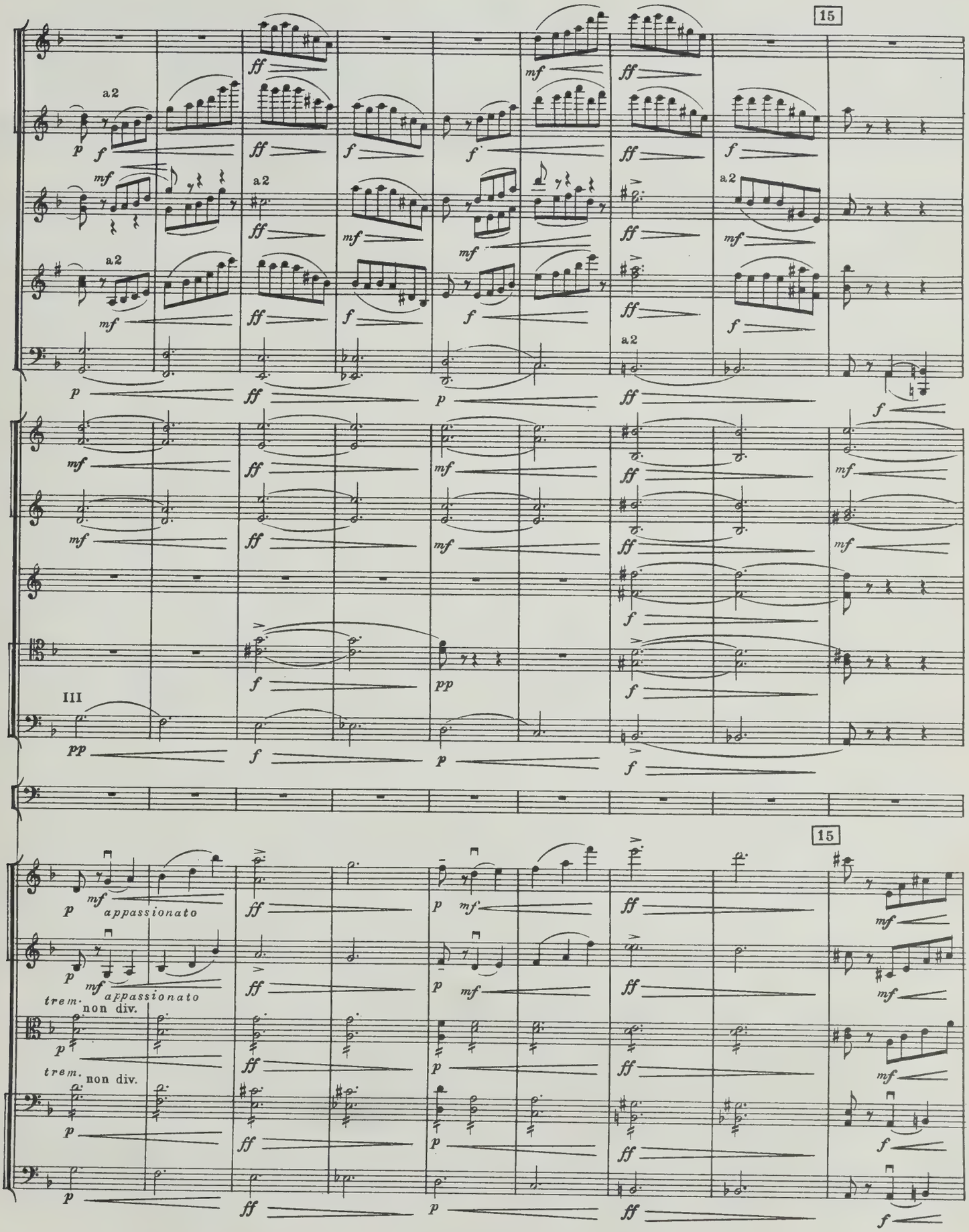
Tr-ni

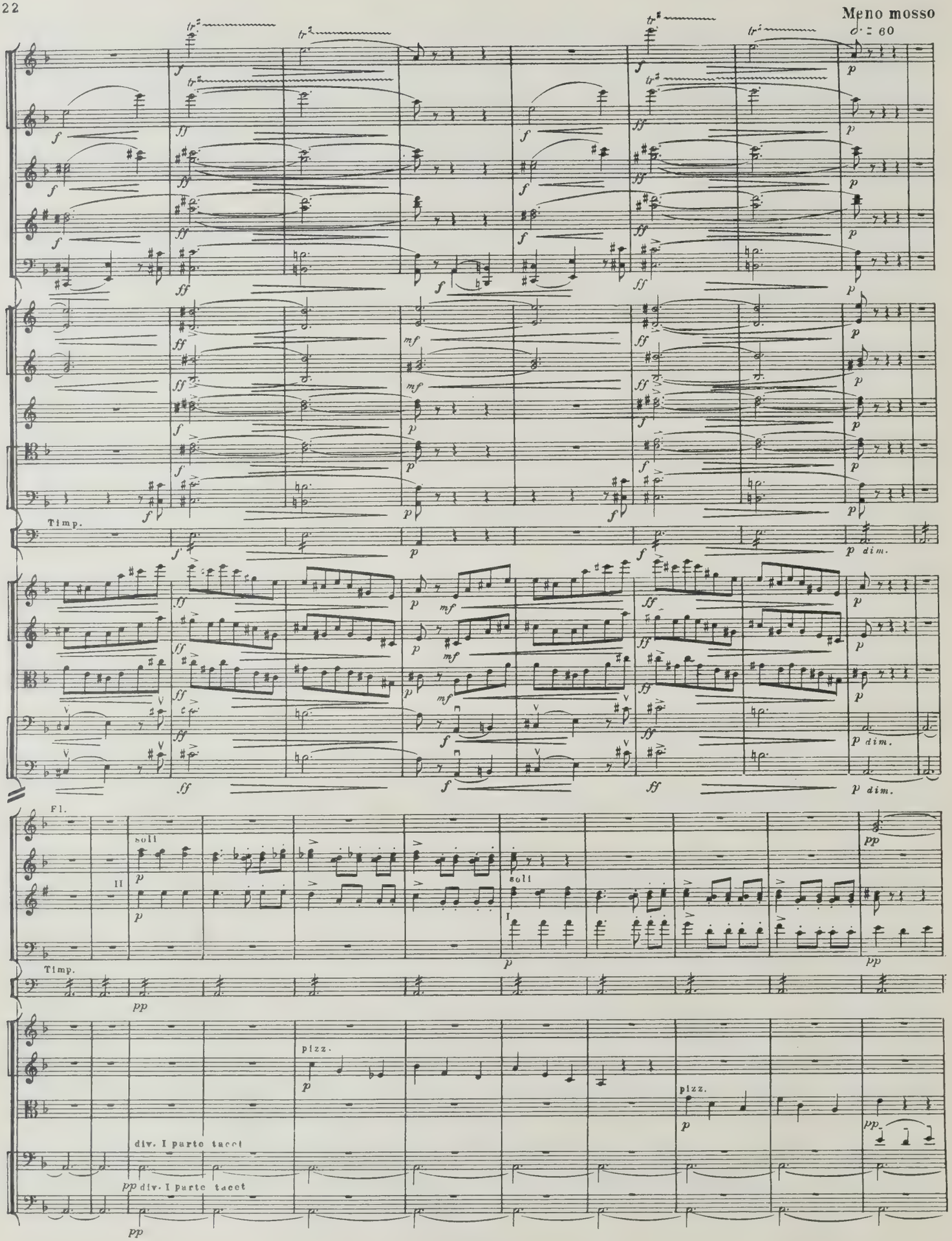
unis.

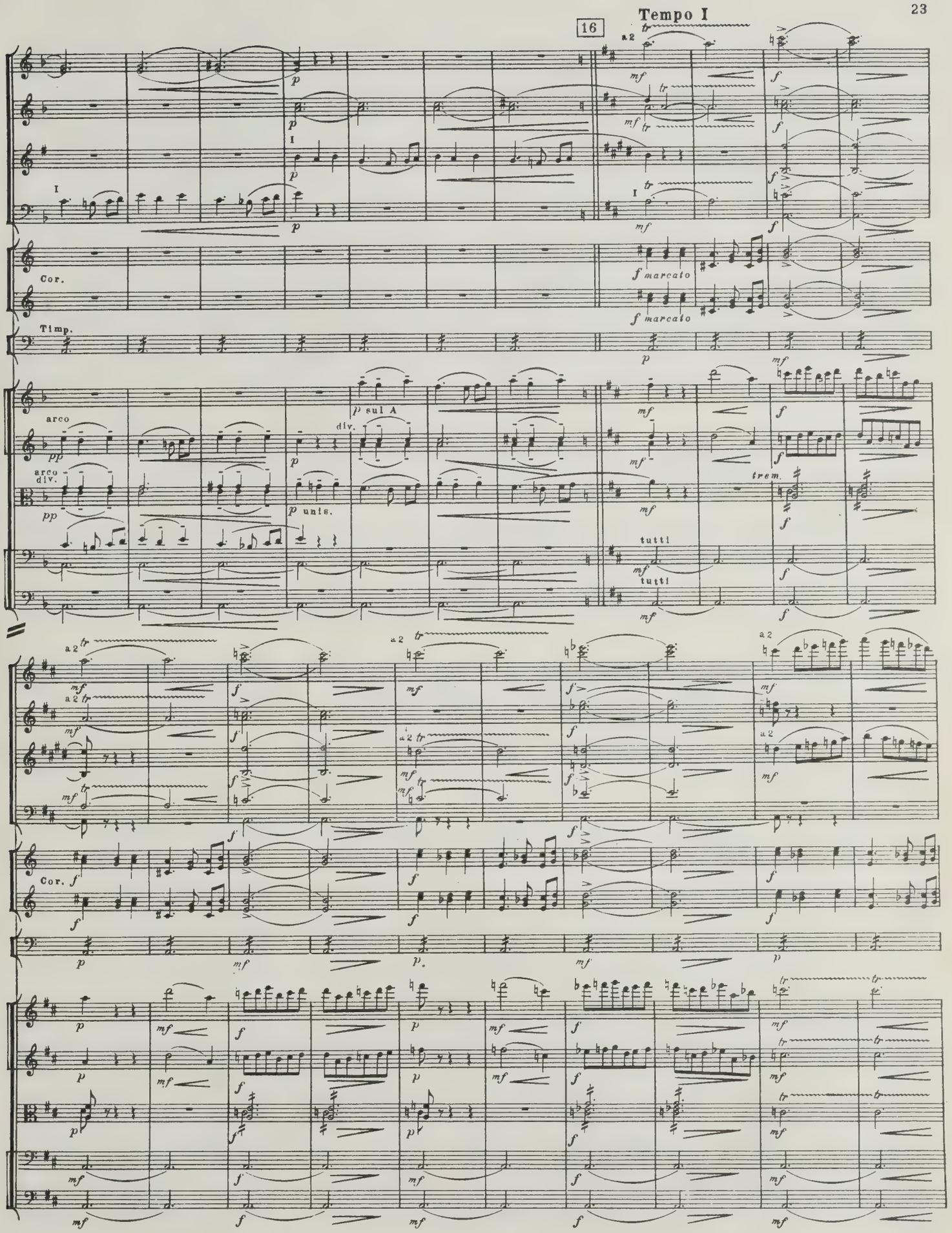
Picc.

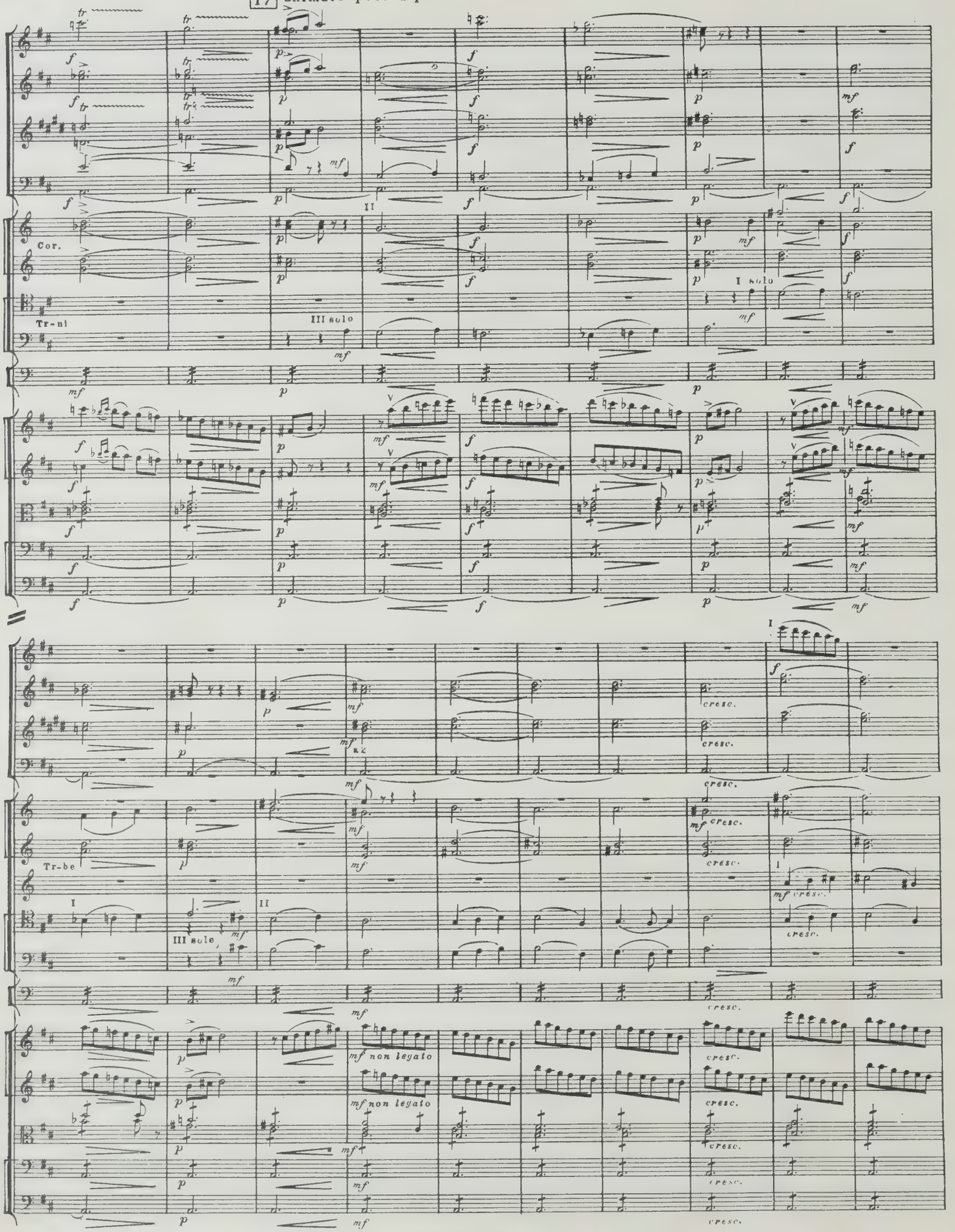
14 **Poco più mosso** ♩. = 84

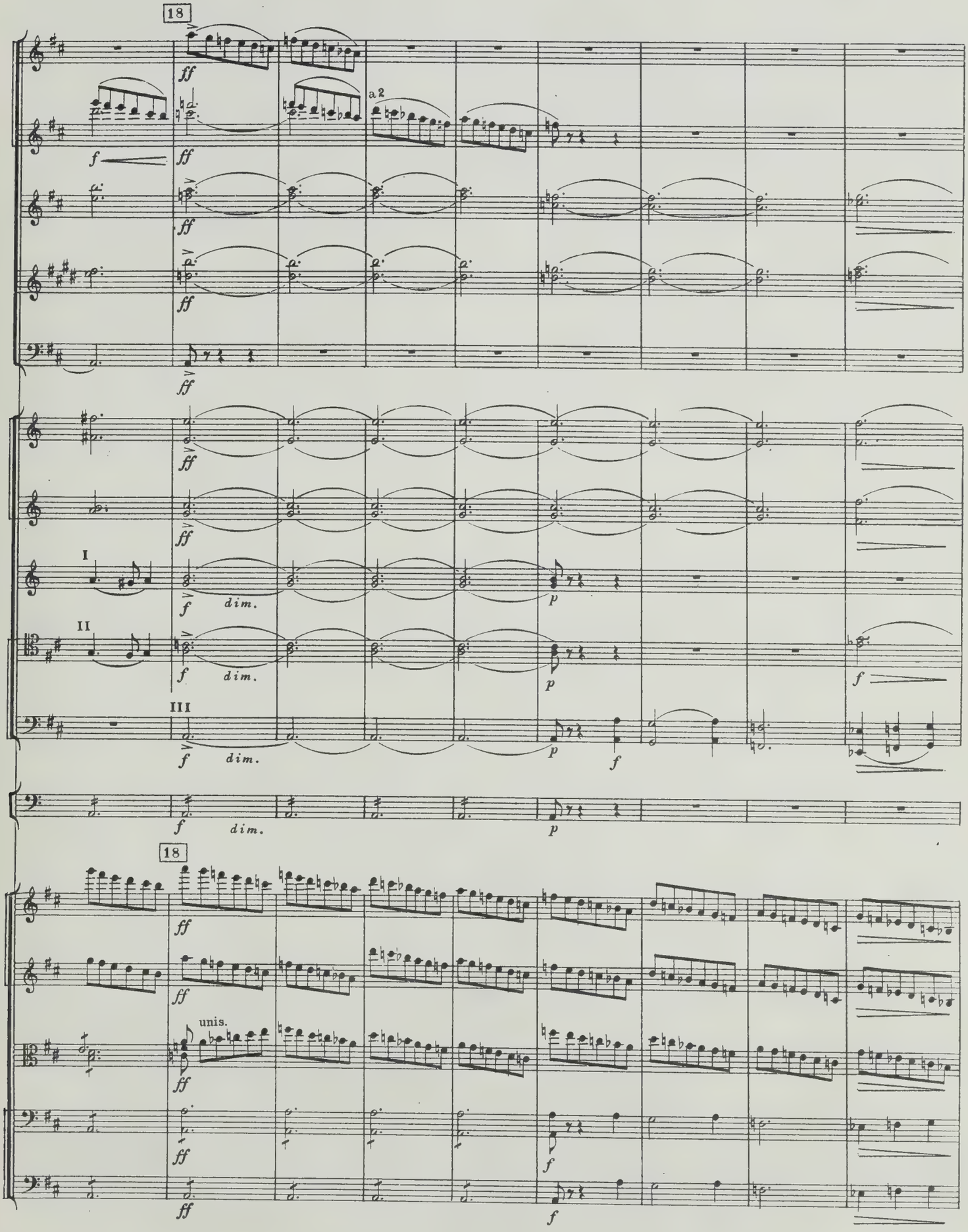


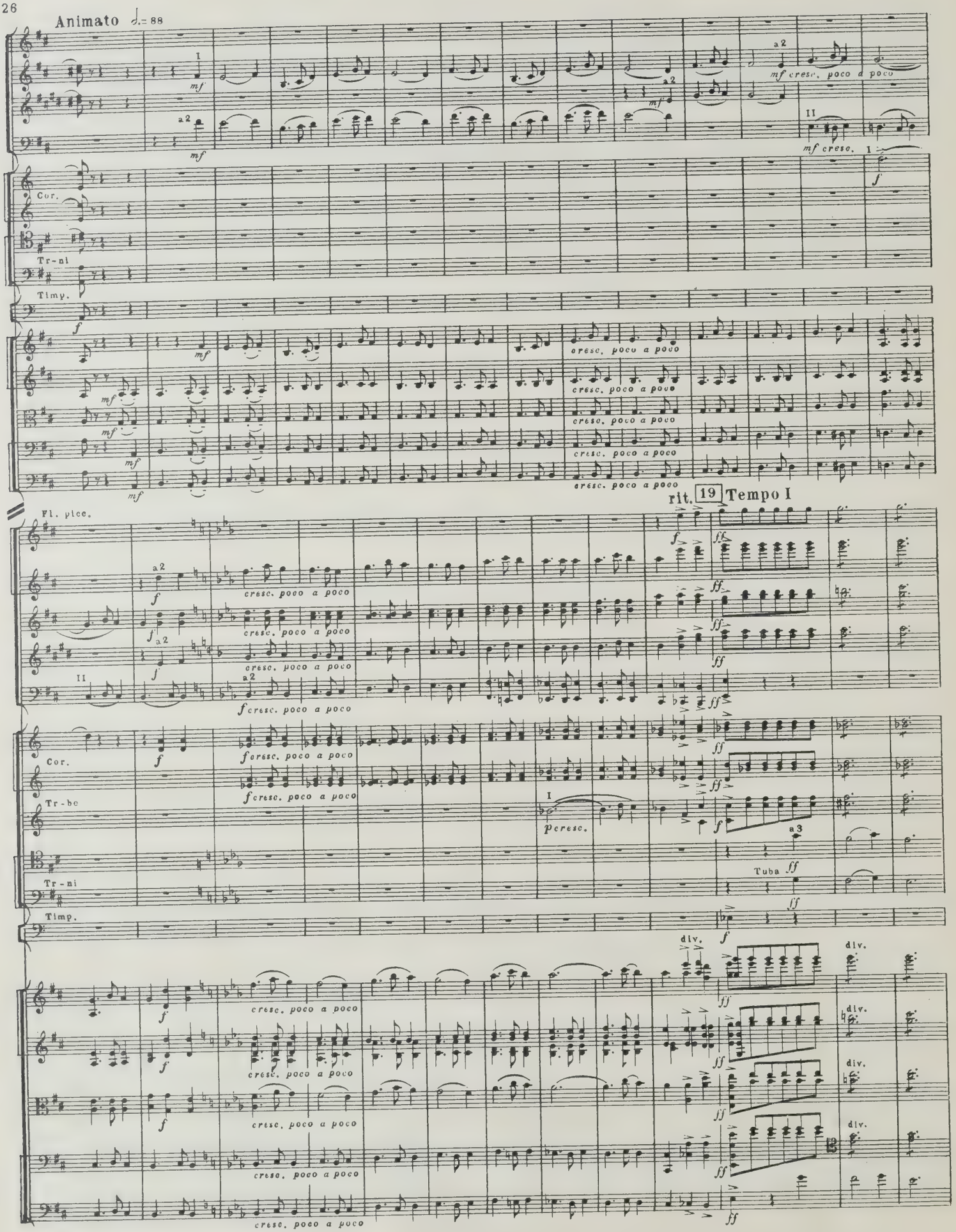

15
a2
III
appassionato
trem. non div.
15

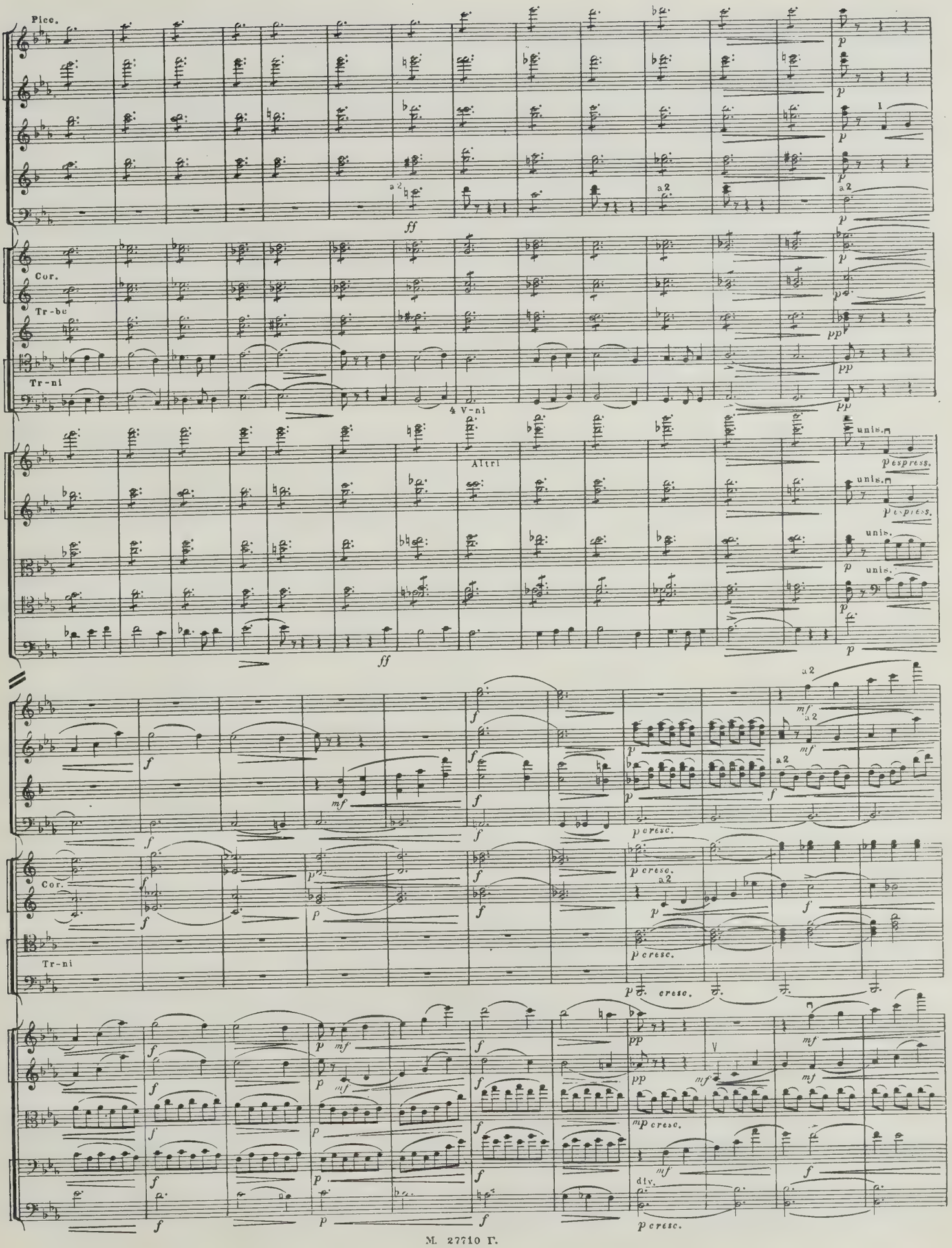

Meno mosso
♩. = 60
Timp.
dim.
Fl.
soli
I
II
pizz.
div. I parte tacet


16
Tempo I
a 2
Cor.
f marcato
Timp.
arco
div.
p sul A
p unis.
trem.
tutti
Cor.

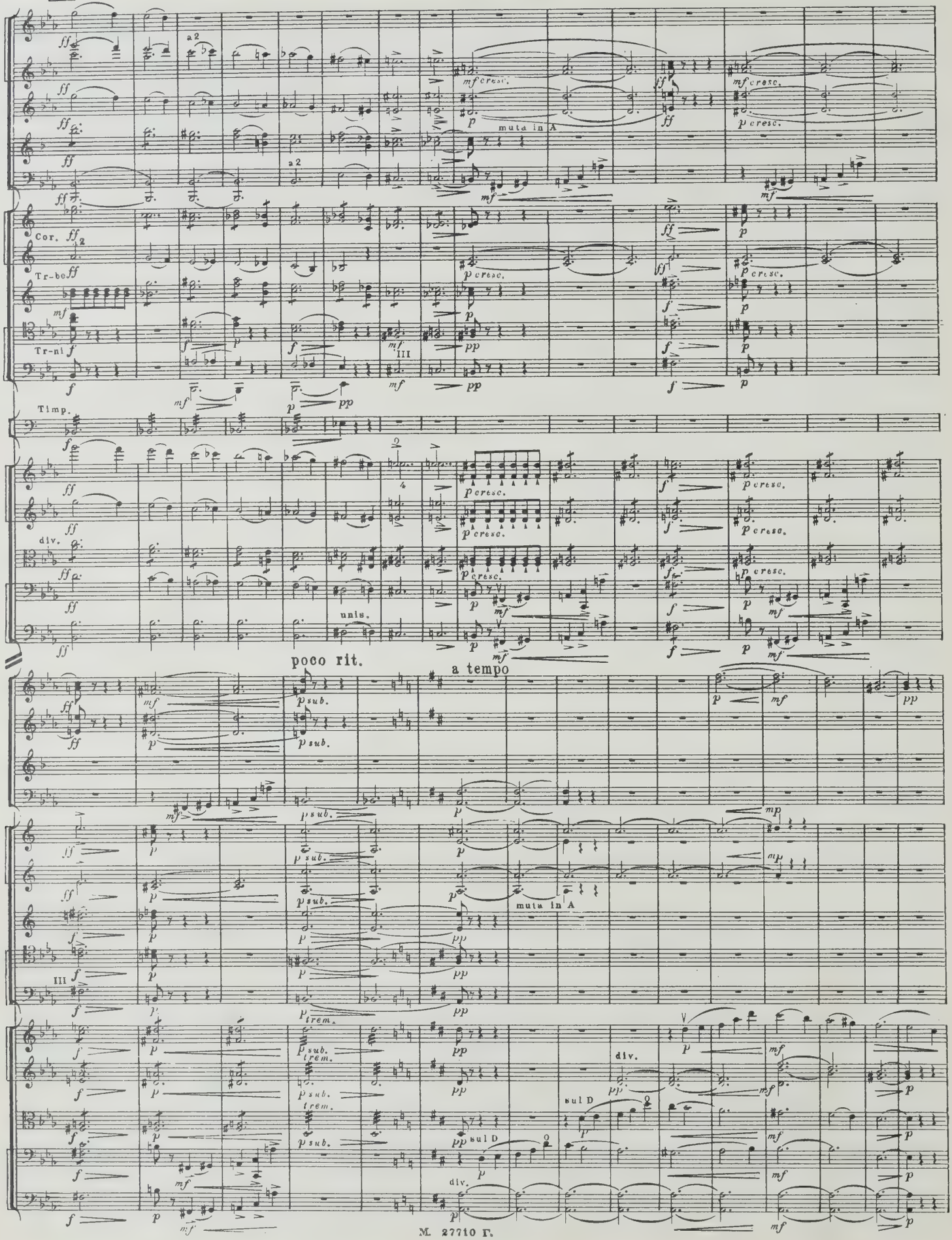

17 animato poco a poco
Cor.
Tr-ni
III solo
I solo
Tr-be
III solo
non legato
cresc.

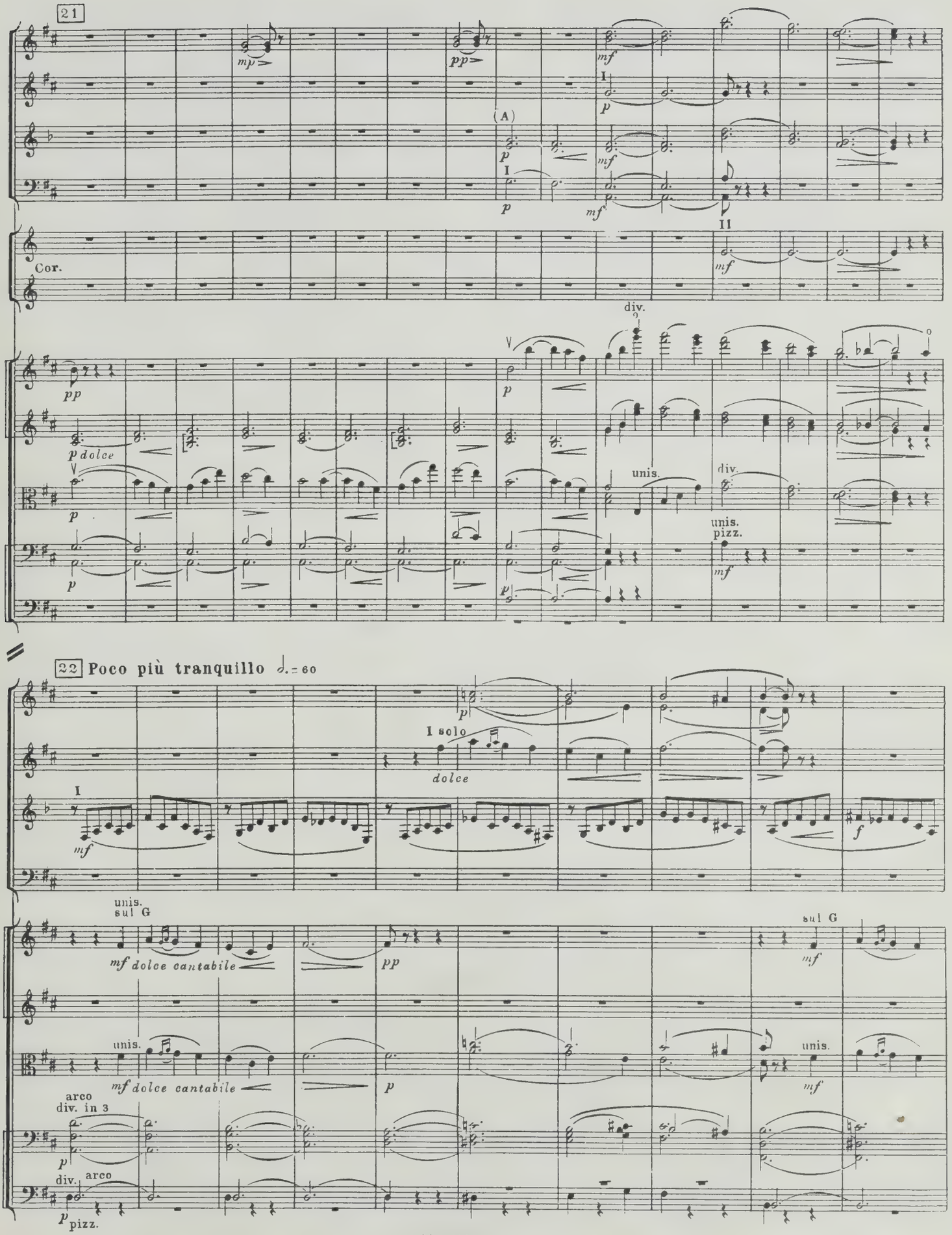

18
ff
a2
f
I
II
III
dim.
p
unis.

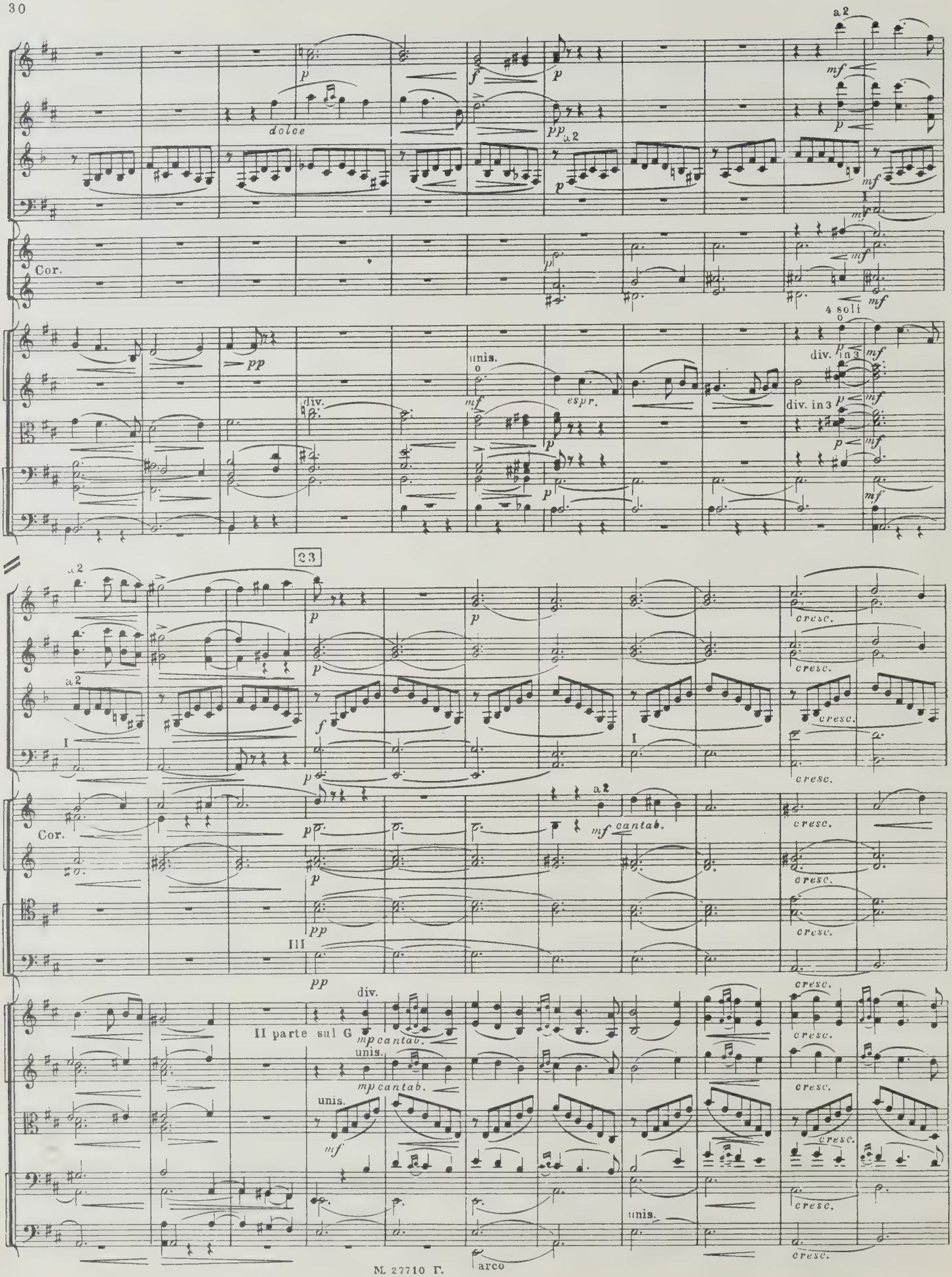

Animato
Cor.
Tr-ni
Timp.
Fl. picc.
Cor.
Tr-be
Tr-ni
Timp.
rit.
19
Tempo I
Tuba
div.
cresc. poco a poco

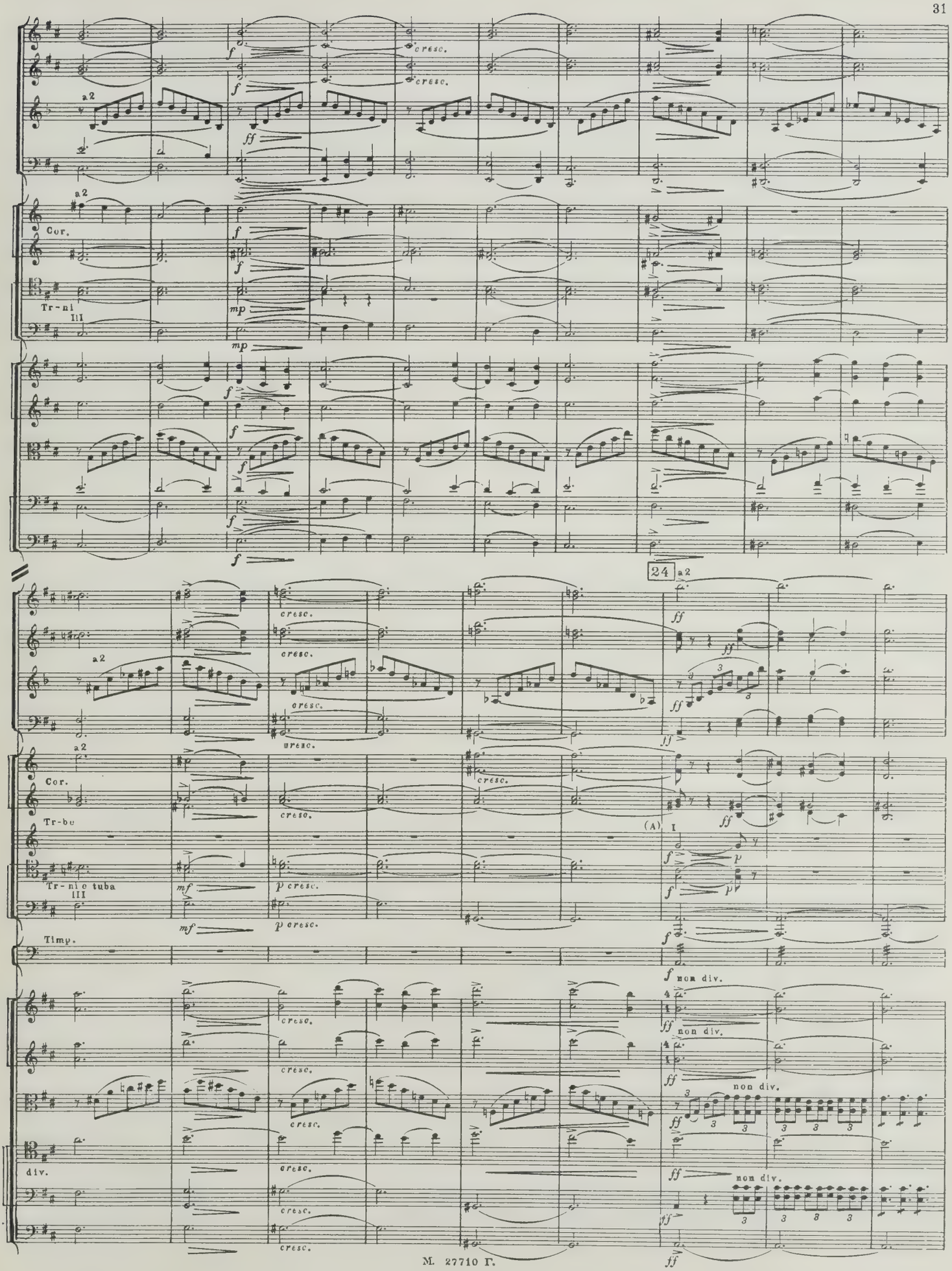

Picc.
Cor.
Tr-be
Tr-ni
4 V-ni
Altri
unis.
espress.
Cor.
Tr-ni
cresc.
dlv.

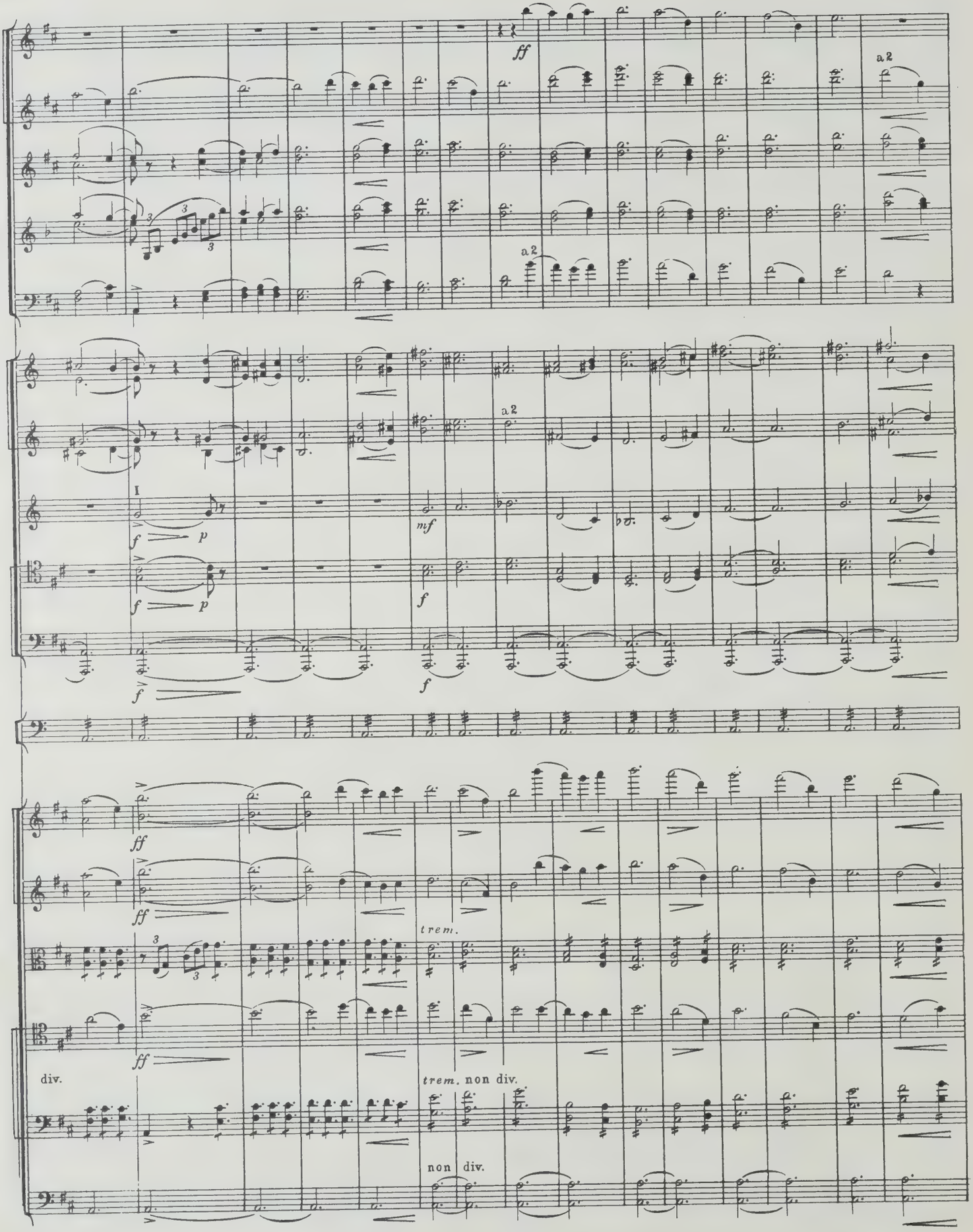
20

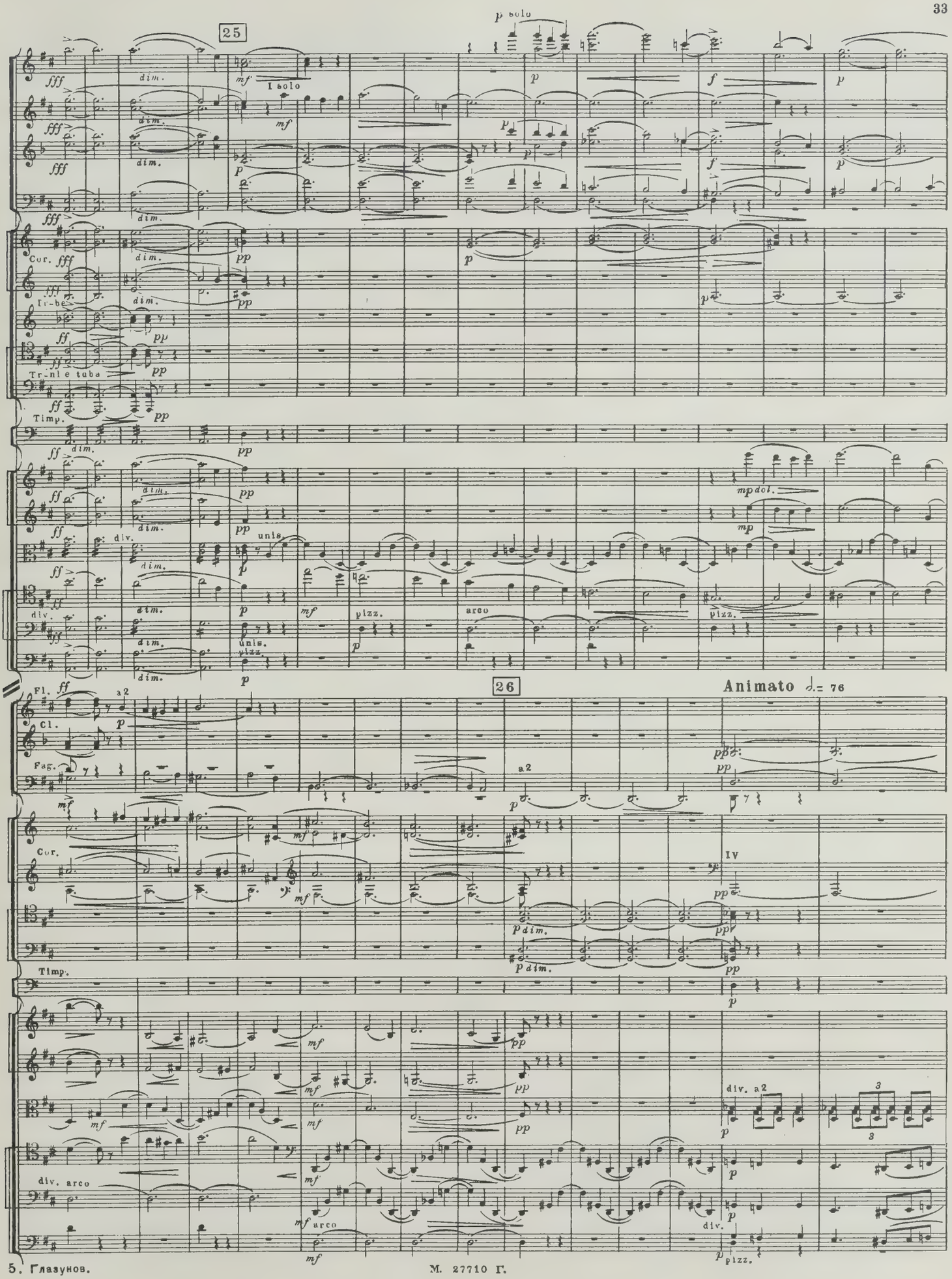

a2
muta in A
Cor.
Tr-bo
Tr-ni
Timp.
div.
unis.
poco rit.
a tempo
sub.
trem.
sul D


21
mp
pp
mf
I
p
(A)
p
I
p
mf
II
Cor.
mf
div.
pp
p
p dolce
p
unis.
div.
unis.
pizz.
p
mf
22 Poco più tranquillo ♩. = 60
p
I solo
dolce
I
mf
f
unis.
sul G
mf dolce cantabile
pp
sul G
mf
unis.
mf dolce cantabile
p
unis.
mf
arco
div. in 3
p
div.
arco
p
pizz.

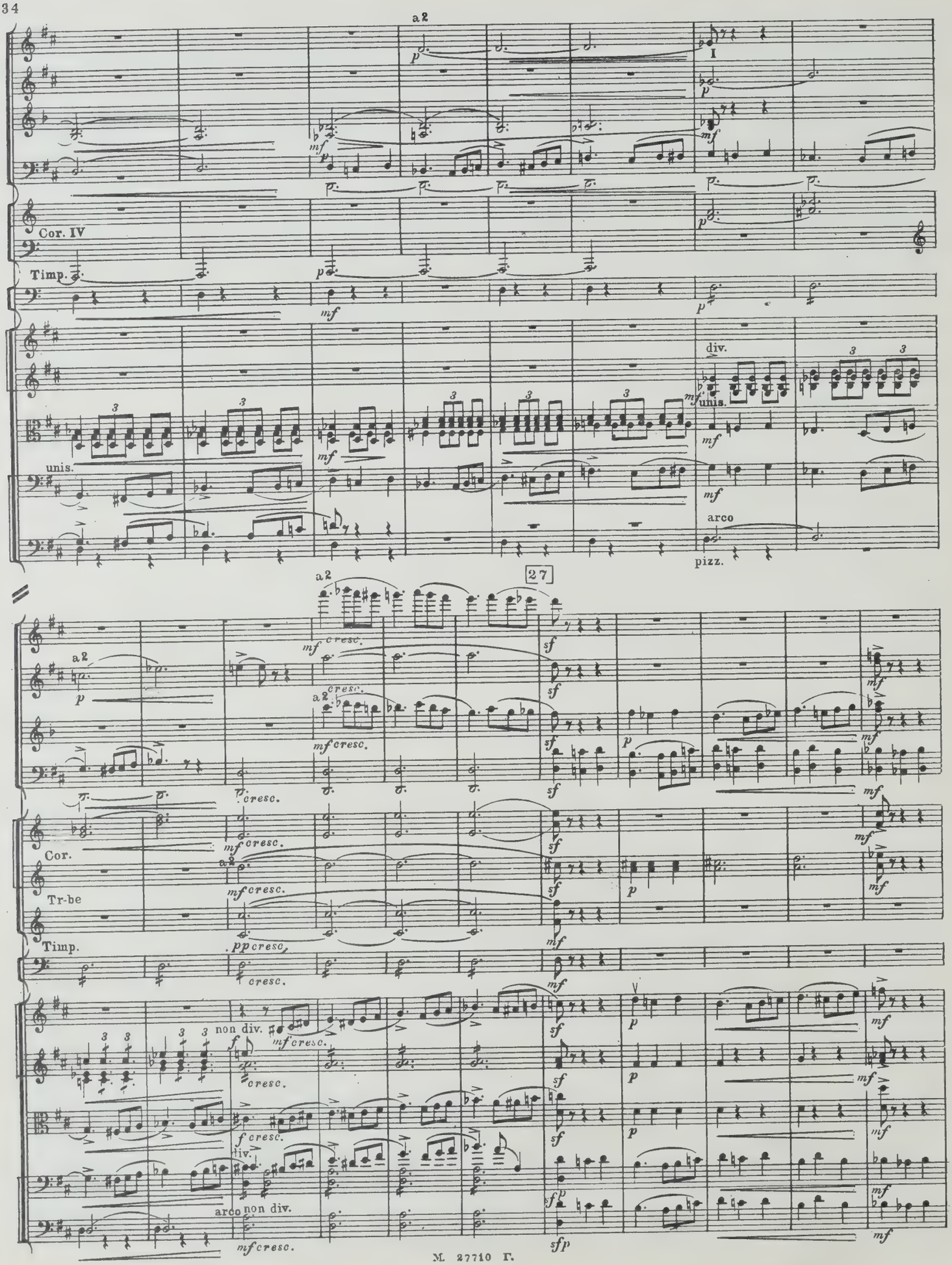

a2
dolce
Cor.
4 soli
unis.
espr.
div.
div. in 3
23
I
II parte sul G
mp cantab.
arco
cresc.

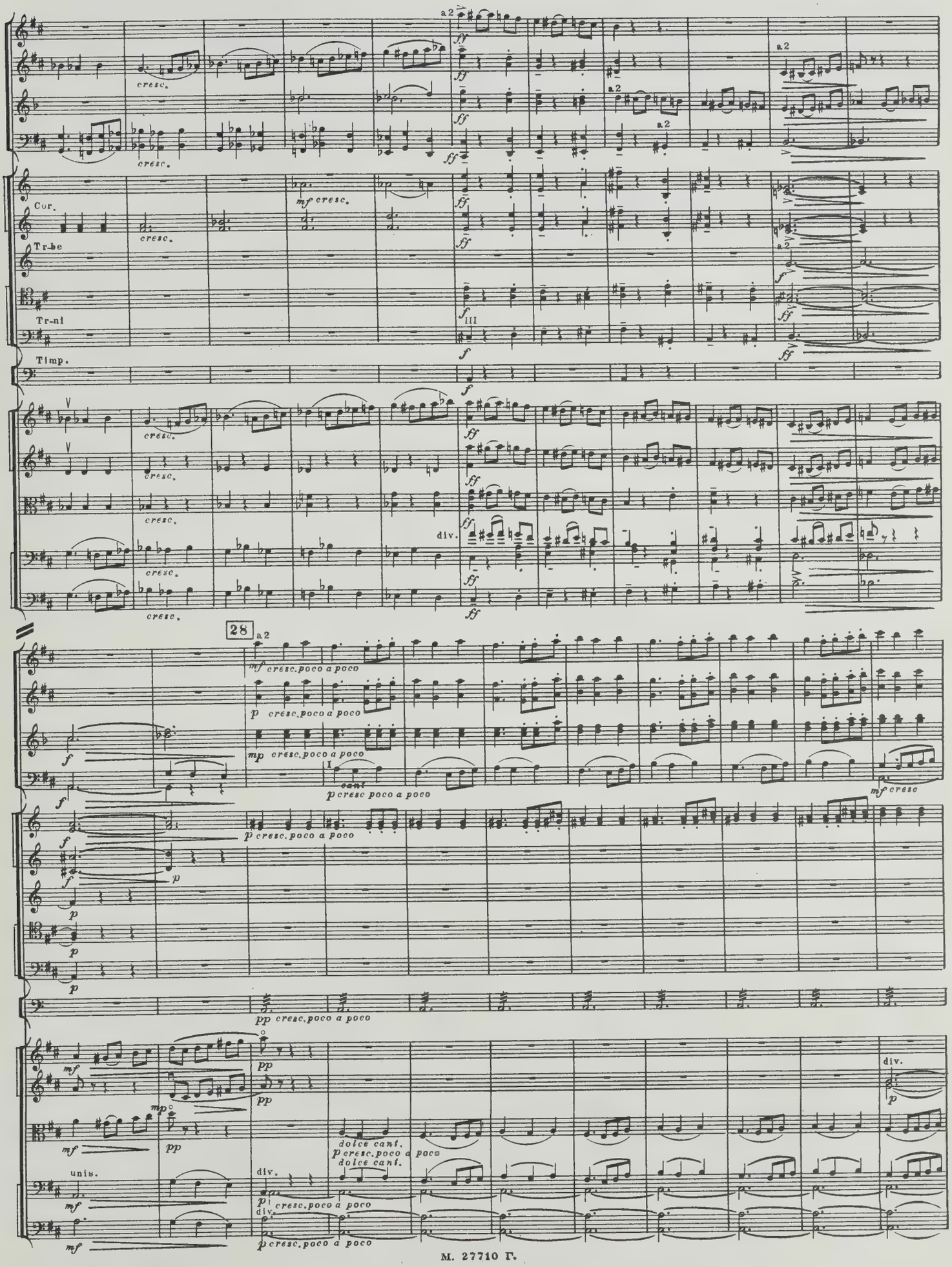

a2
Cor.
Tr-ni III
Tr-bu
Tr-ni e tuba III
Timp.
div.
non div.
24
(A) I
cresc.


ff
a2
I
f
p
mf
trem.
div.
trem. non div.
non div.


25
p solo
I solo
Cor.
Tr-be
Tr-ni e tuba
Timp.
div.
unis.
pizz.
arco
mp dol.
26
Animato 𝅗𝅥. = 76
Fl.
Cl.
Fag.
a2
IV
div. a2
div. arco
arco
div.
pizz.

М. 27710 Г.


a2
I
Cor. IV
Timp.
unis.
div.
unis.
arco
pizz.
[27]
a2
Cor.
Tr-be
Timp.
non div.
div.
arco non div.


a2
cresc.
Cor.
Tr-be
Tr-ni
Timp.
mf cresc.
III
div.
28
mf cresc. poco a poco
p cresc. poco a poco
mp cresc. poco a poco
I
cant.
p cresc poco a poco
mf cresc
pp cresc. poco a poco
dolce cant.
p cresc. poco a poco
unis.

pesante 29

Cor.

Trbe

Tr. ni c Tuba

Timp.

div.

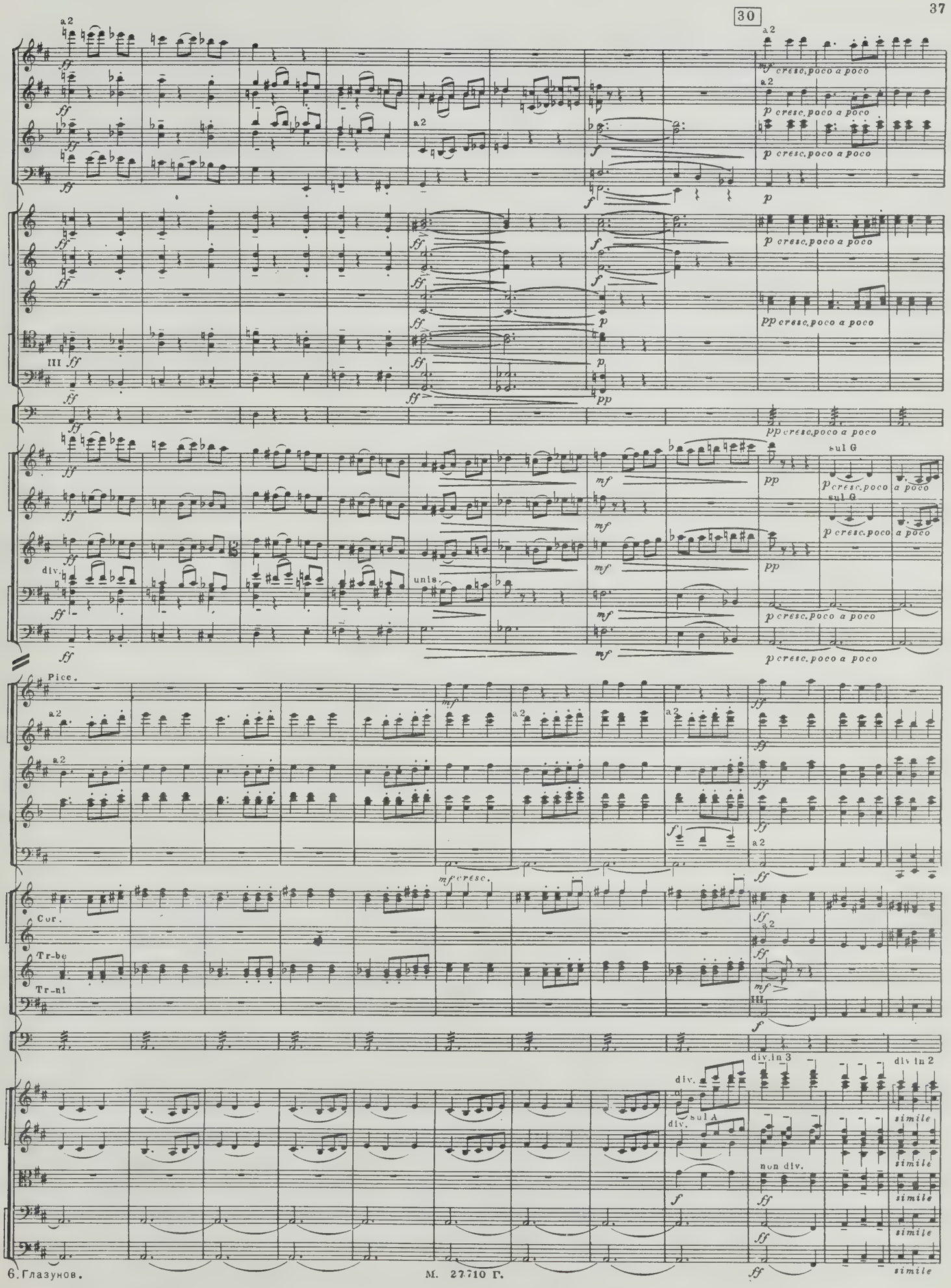
non div.

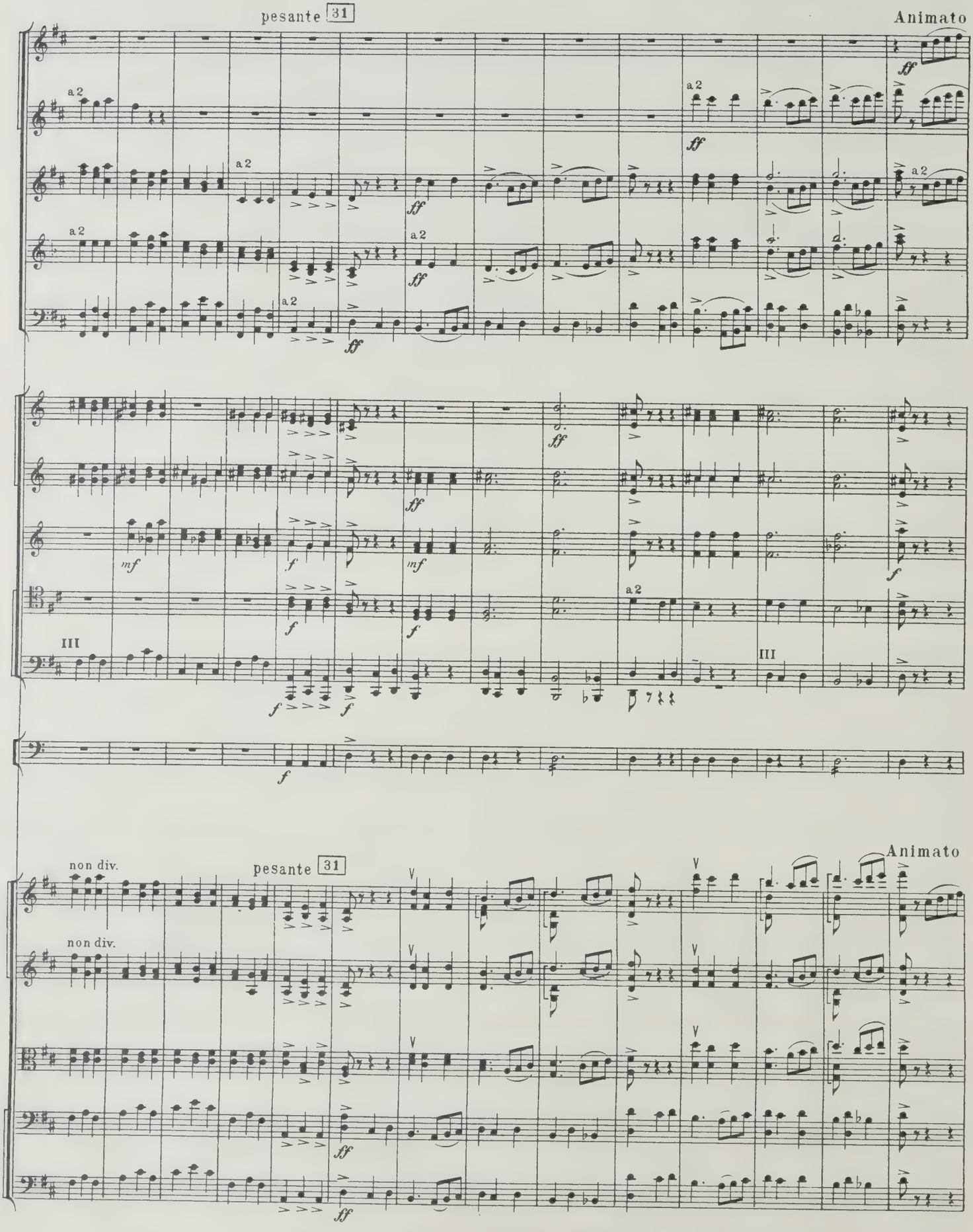
simile

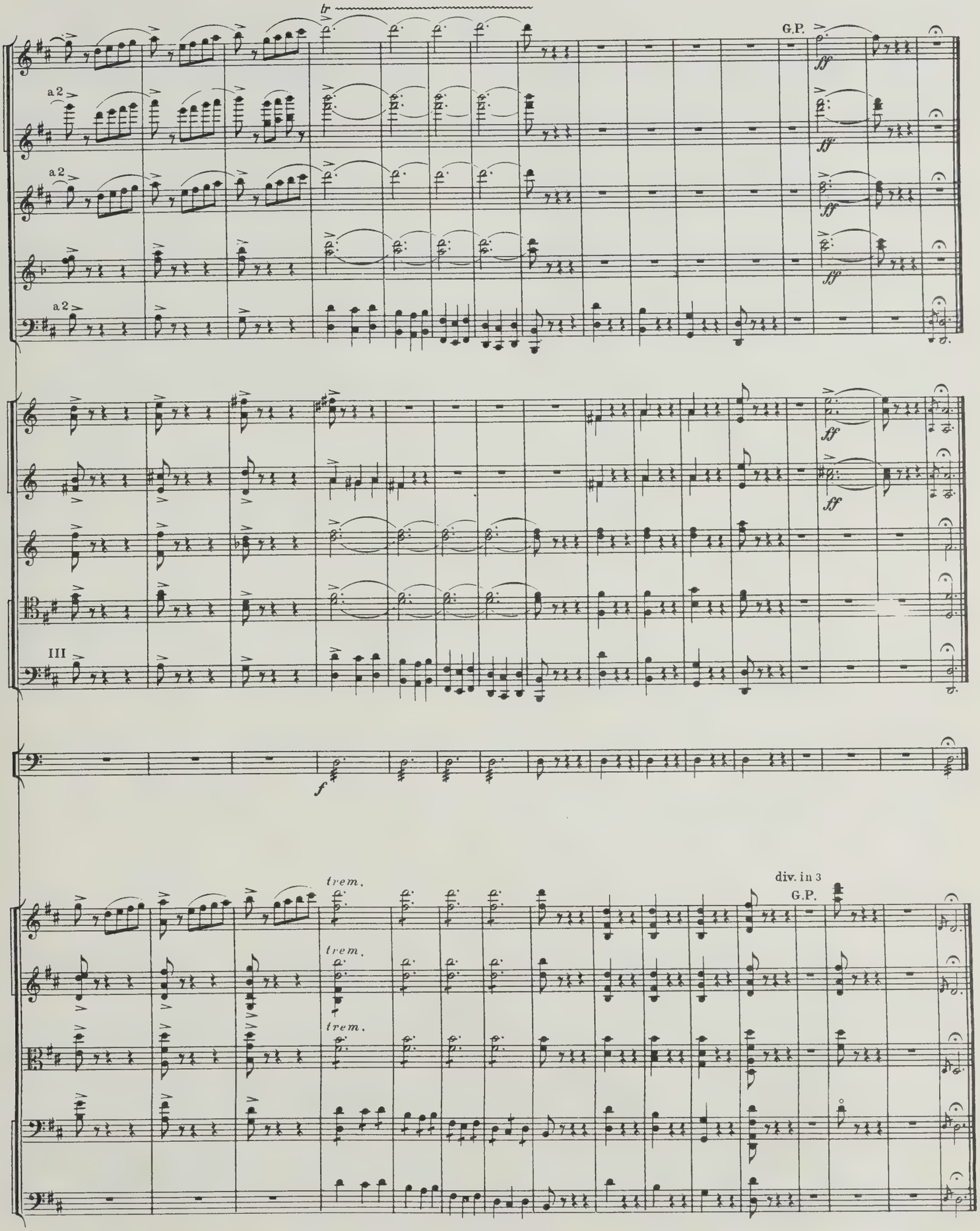
unis.

a2

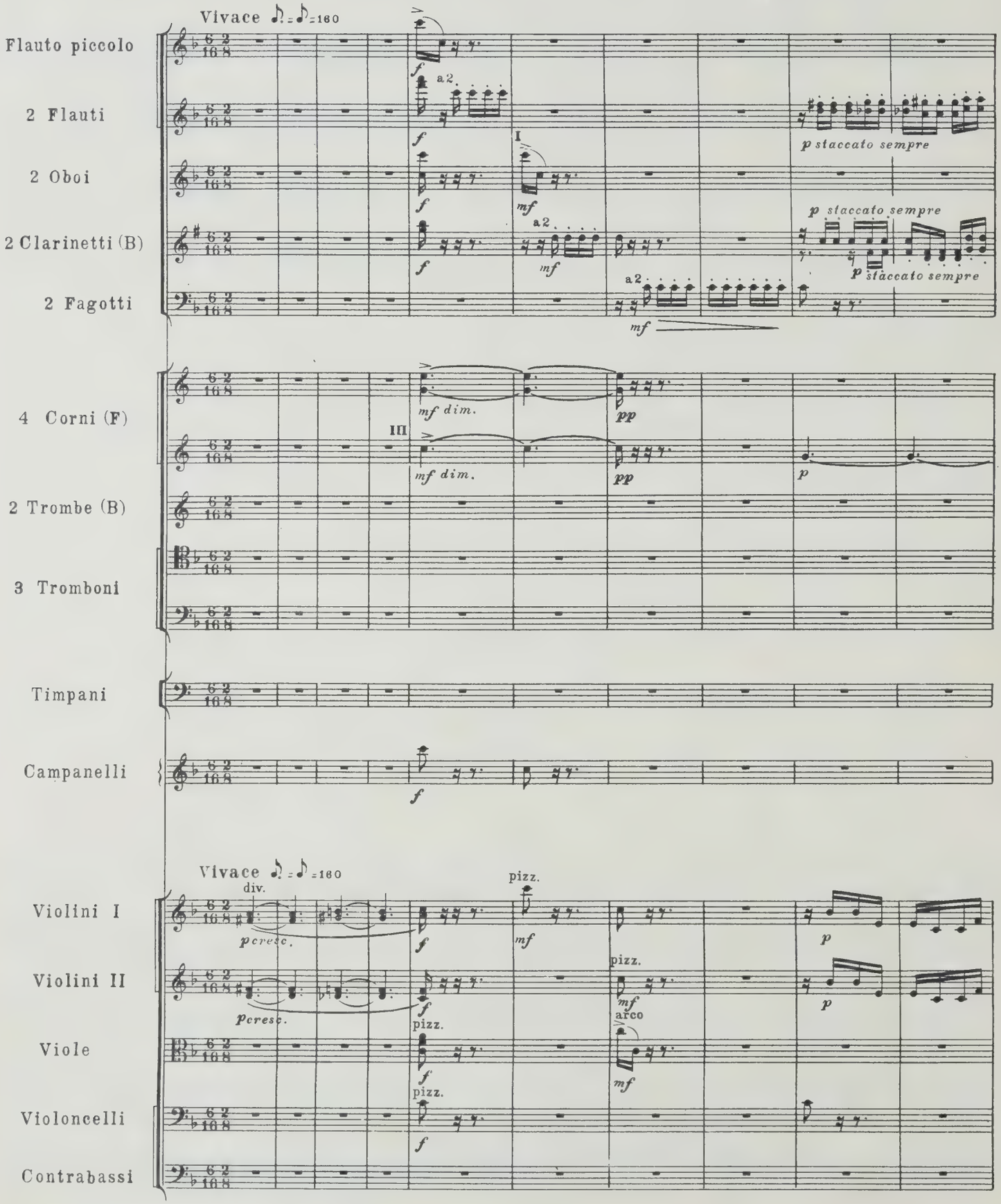
cresc.

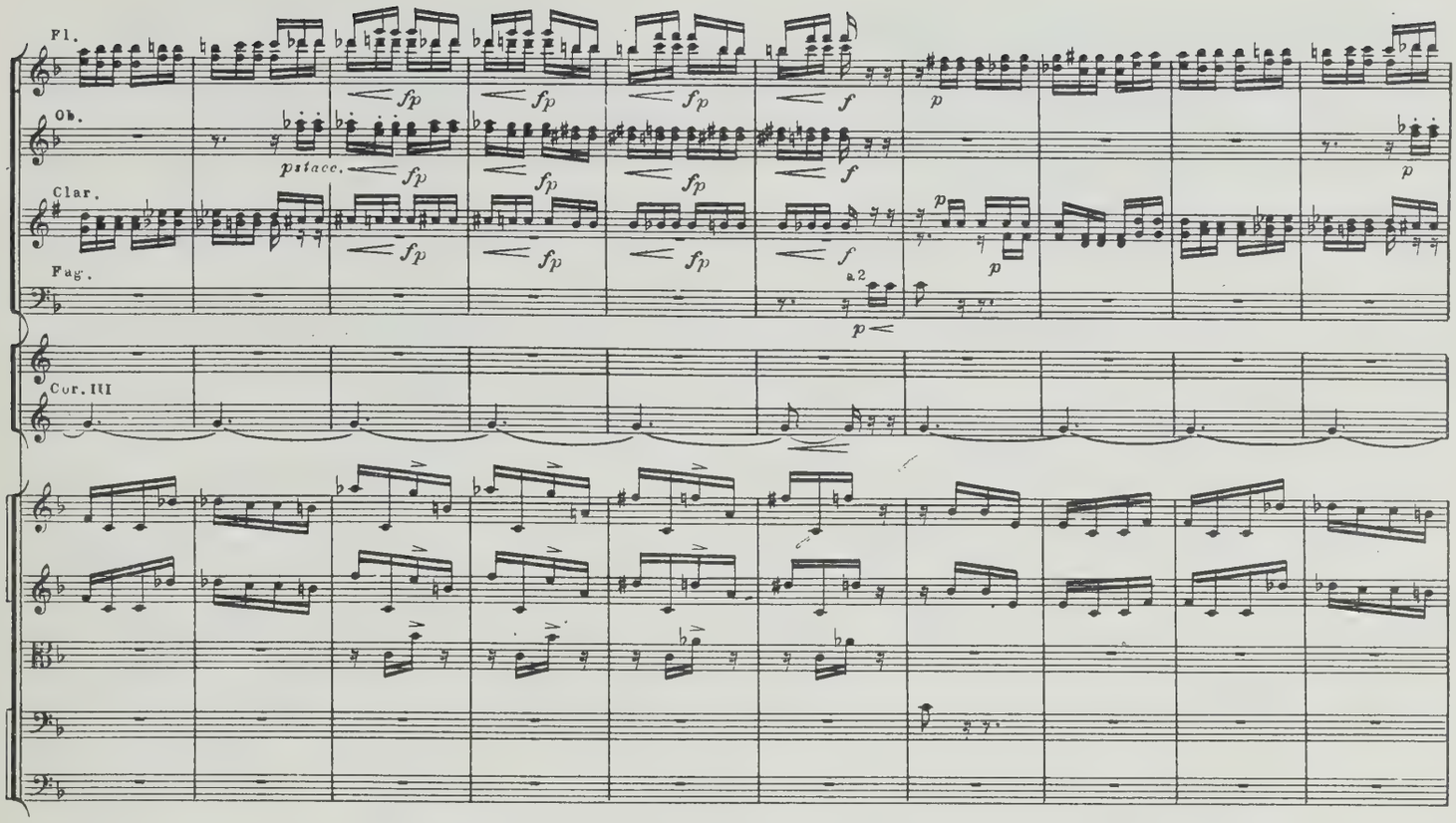

30
a2
ff
mf cresc. poco a poco
p cresc. poco a poco
pp cresc. poco a poco
sul G
div.
unis.
Picc.
Cor.
Tr-be
Tr-n1
mf cresc.
div. in 3
div. in 2
sul A
non div.
simile

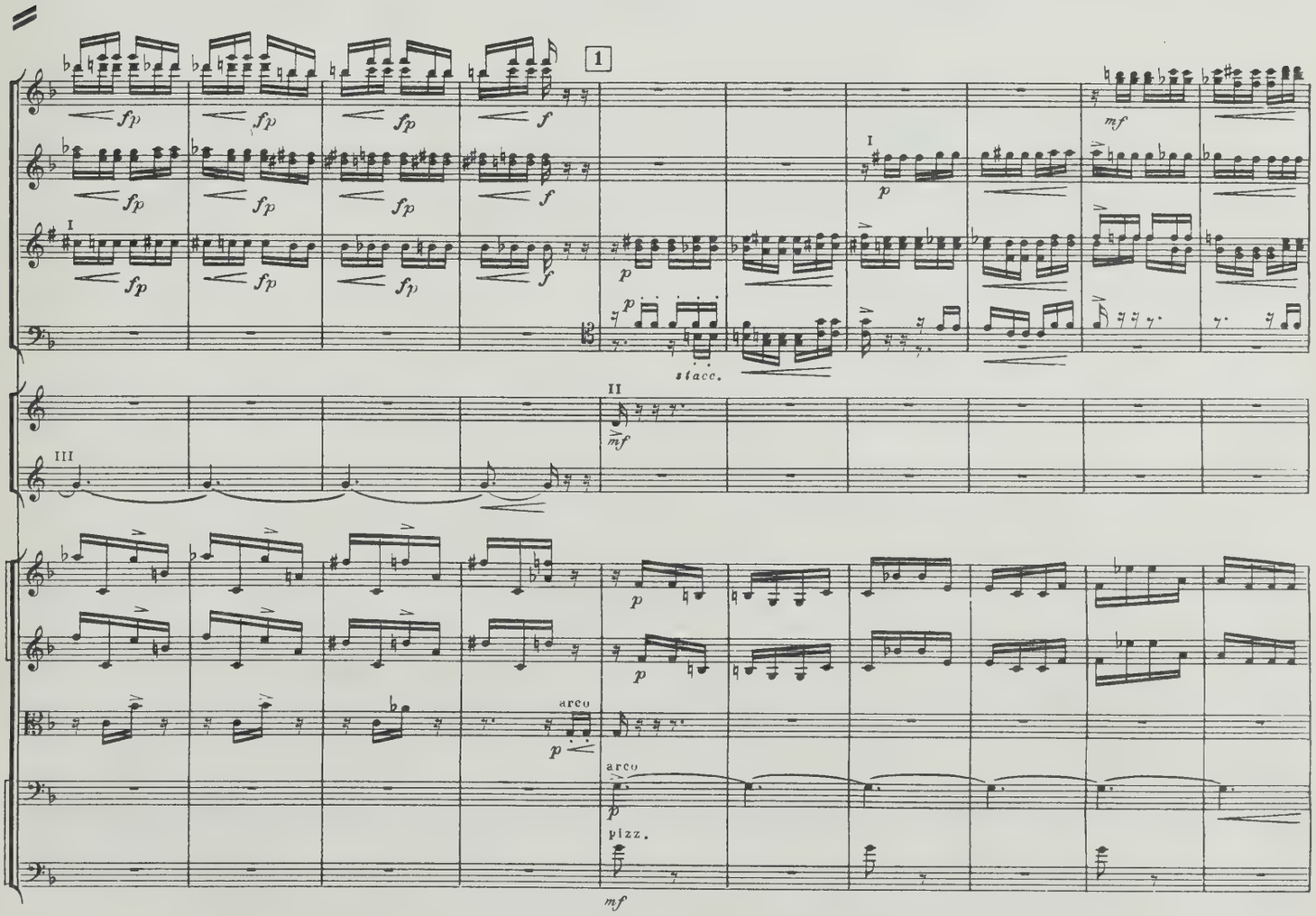

pesante 31
Animato
a2
ff
mf
f
III
non div.
V

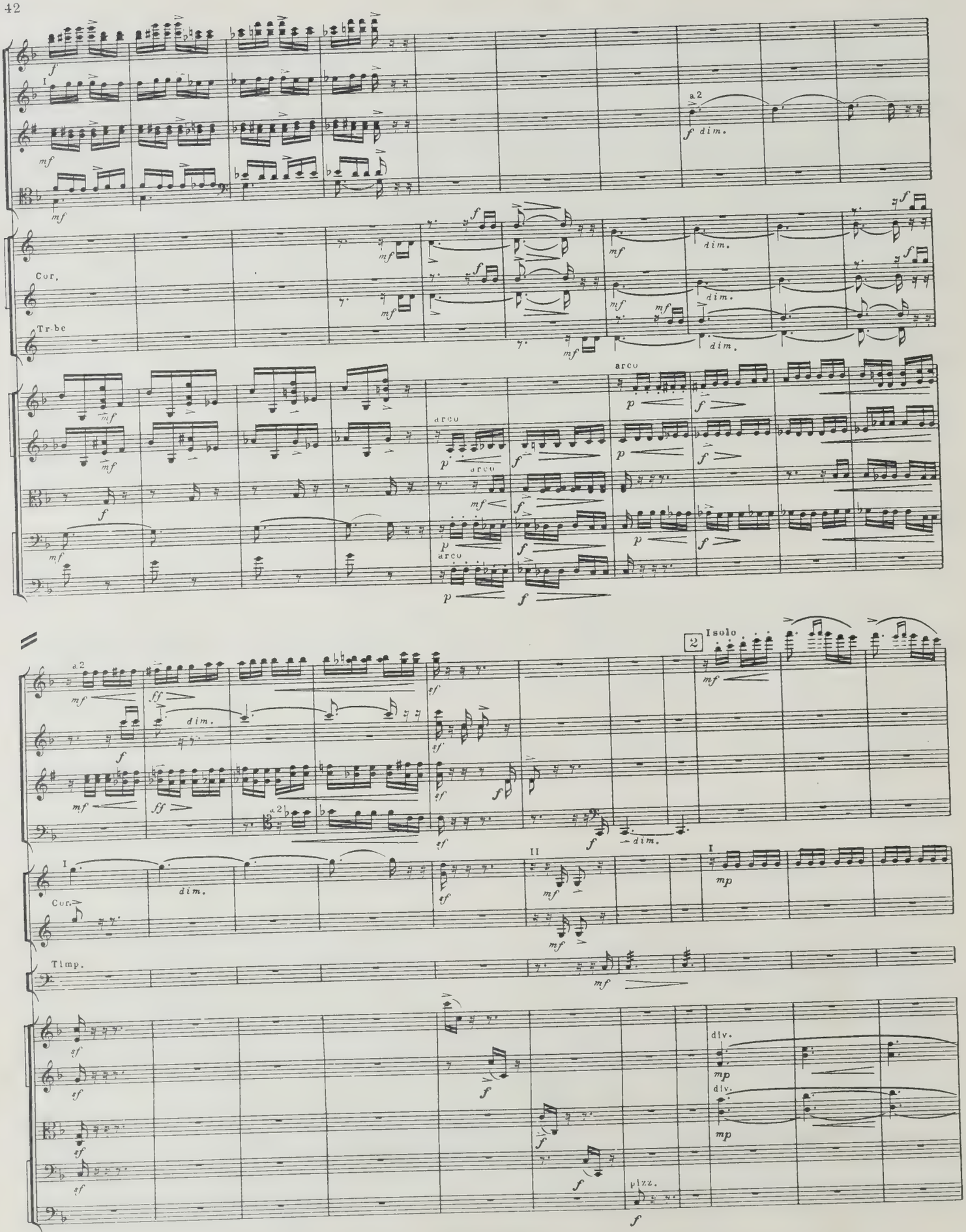

tr
G.P.
ff
a2
a2
a2
III
f
trem.
trem.
trem.
div. in 3
G.P.

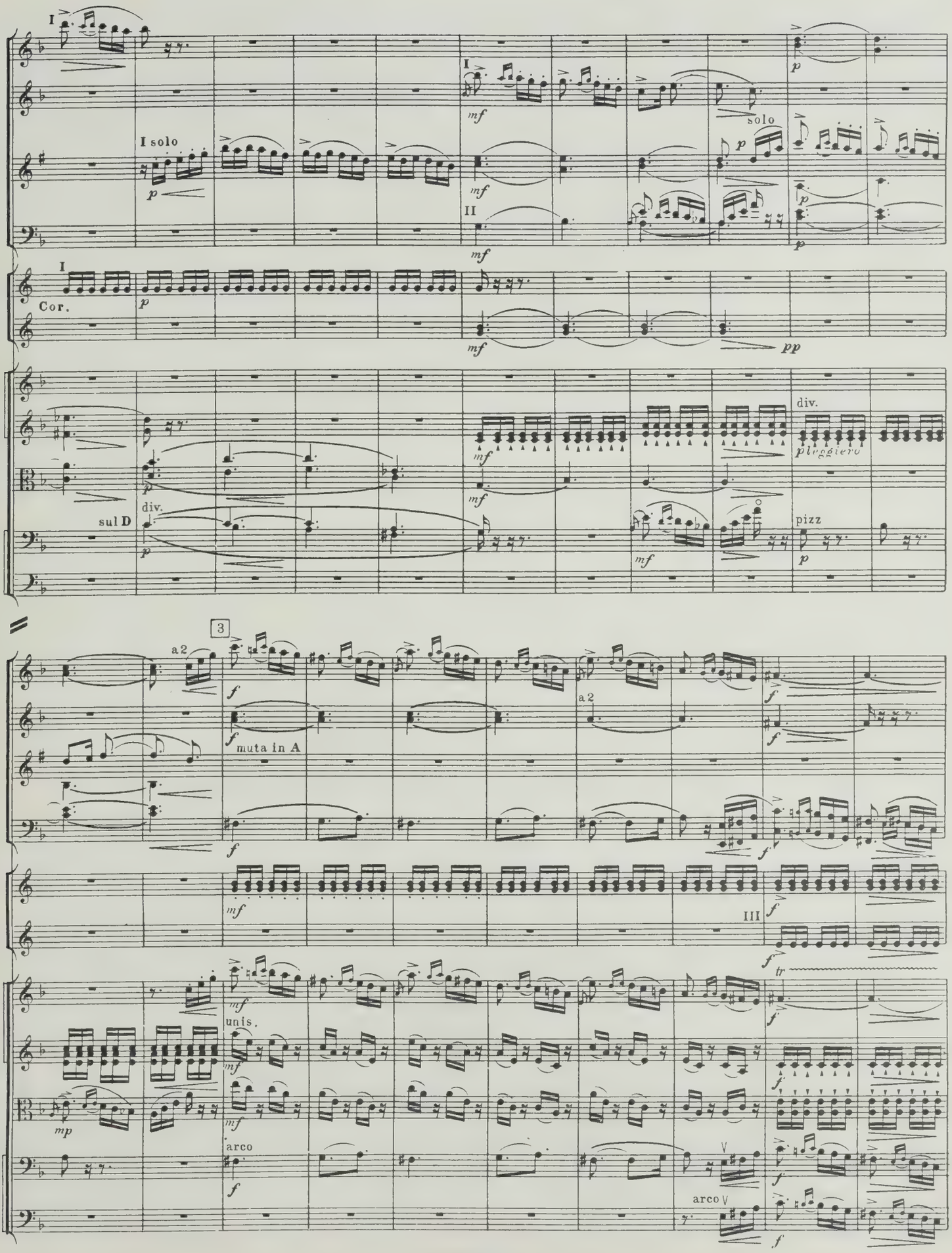
II
Scherzo

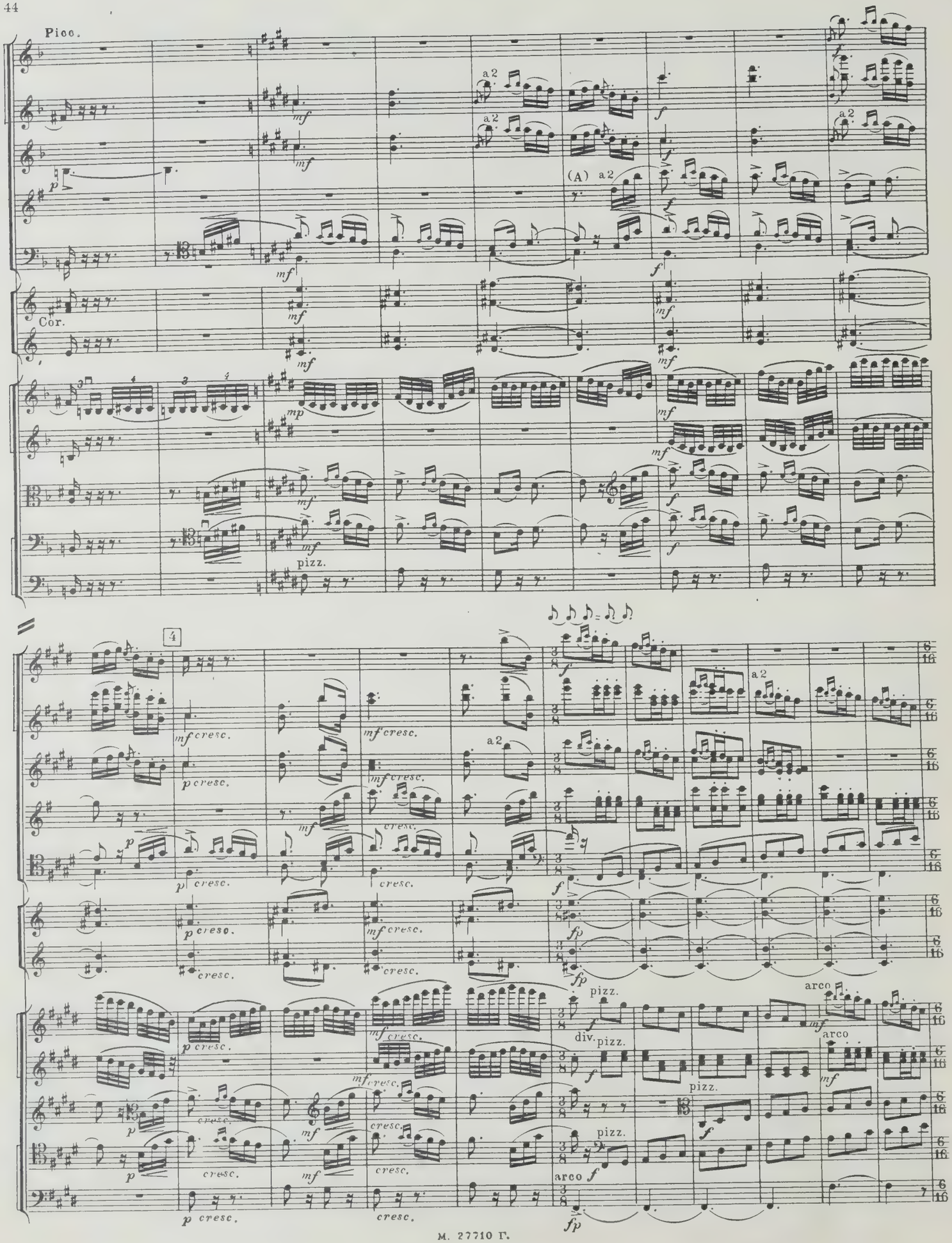

Vivace ♪. = ♪ = 180
Flauto piccolo
2 Flauti
2 Oboi
2 Clarinetti (B)
2 Fagotti
4 Corni (F)
2 Trombe (B)
3 Tromboni
Timpani
Campanelli
Violini I
Violini II
Viole
Violoncelli
Contrabassi
a2.
I
III
div.
pizz.
arco
p staccato sempre
mf dim.
pp
pcresc.

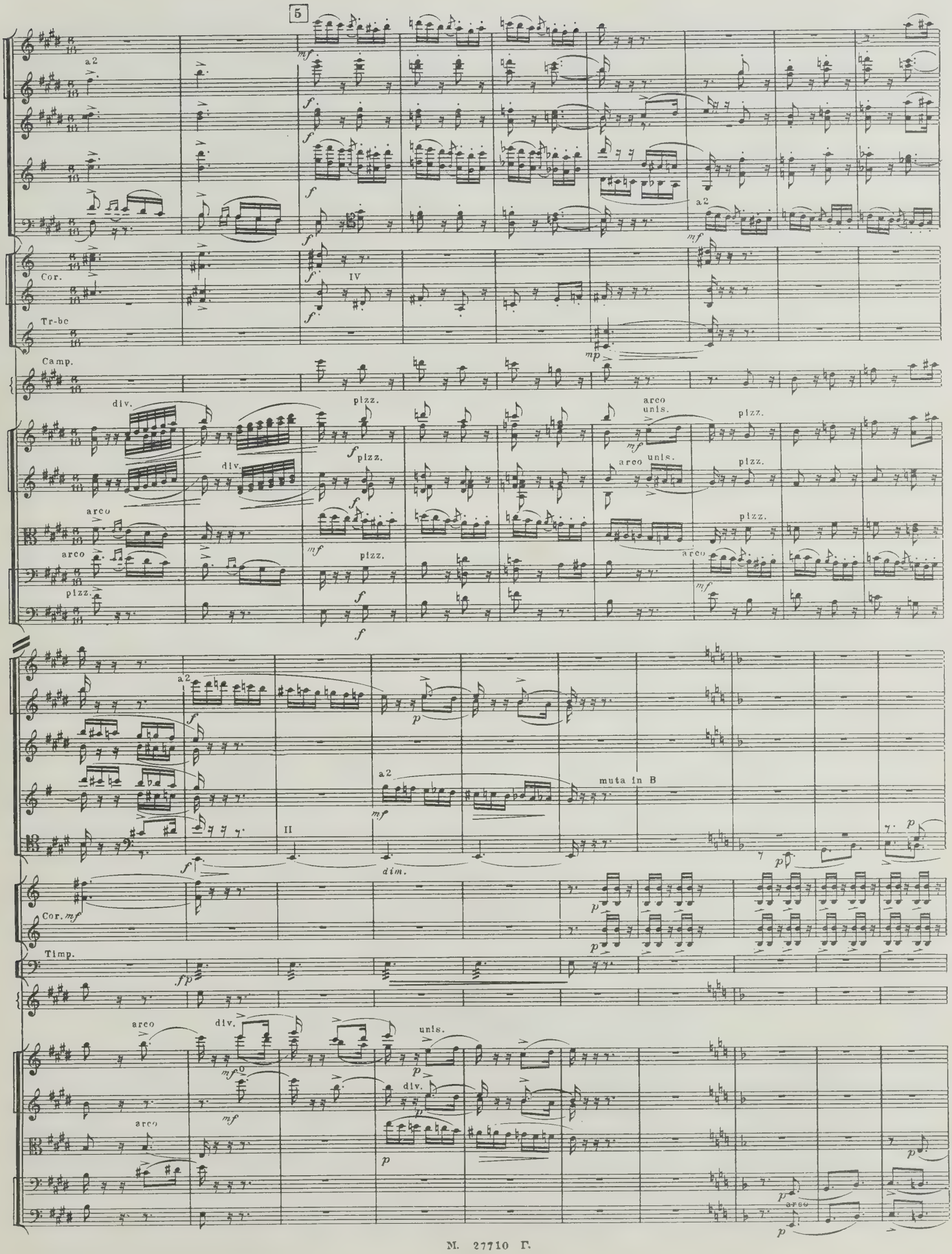

Fl.
Ob.
Clar.
Fag.
Cor. III
a2

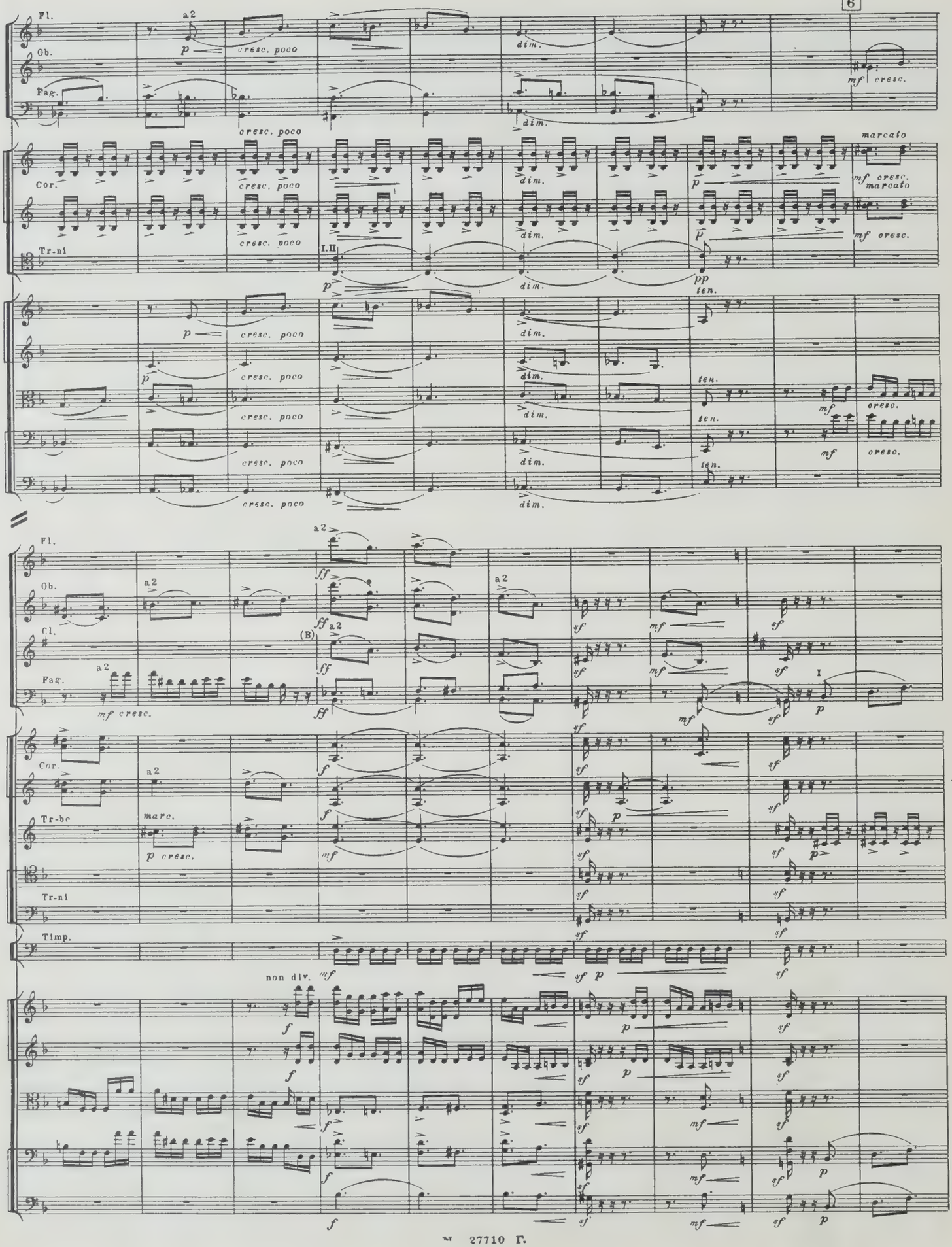

1
I
II
III
arco
pizz.

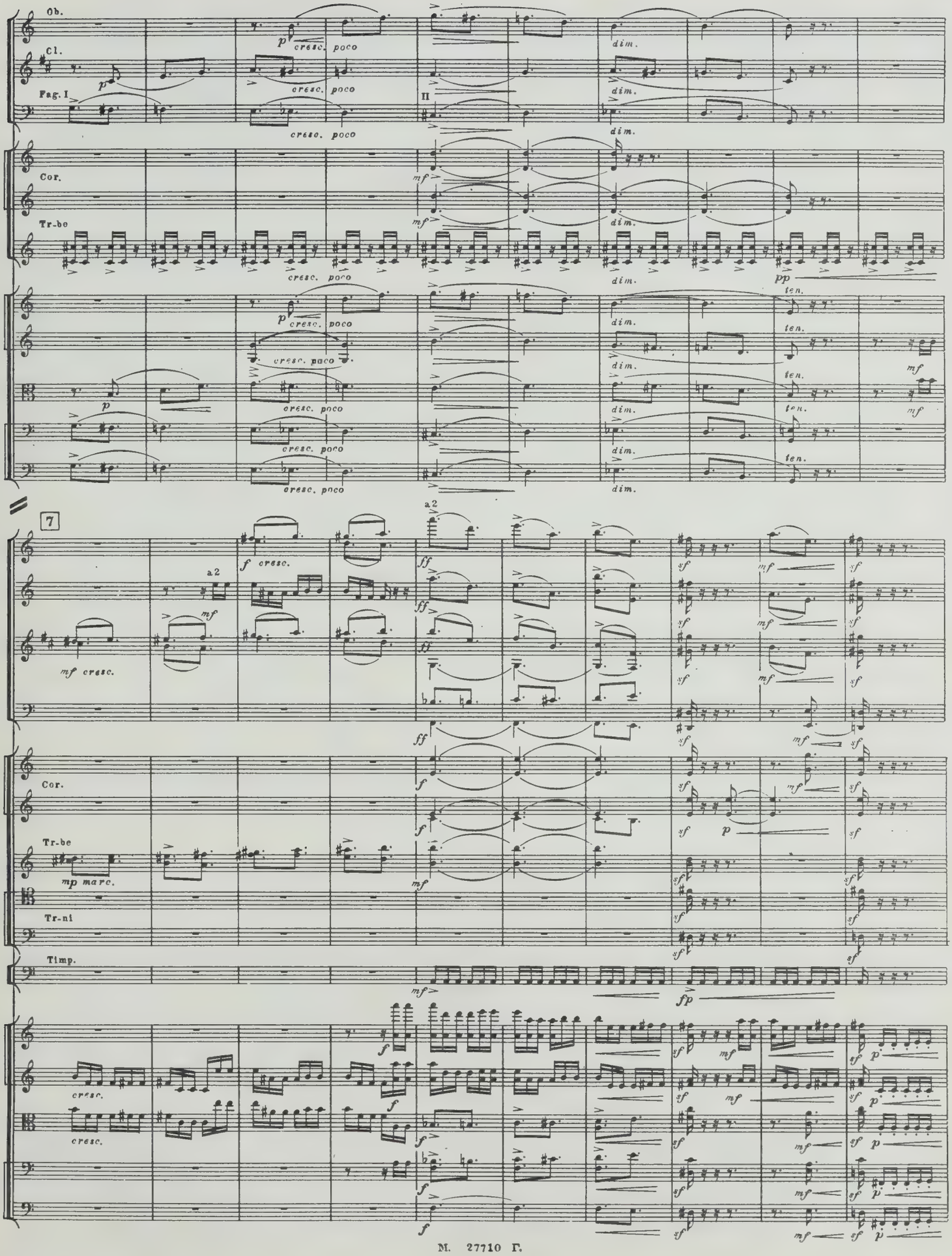

a2
dim.
Cor.
Tr-be
arco
Isolo
Timp.
div.
pizz.

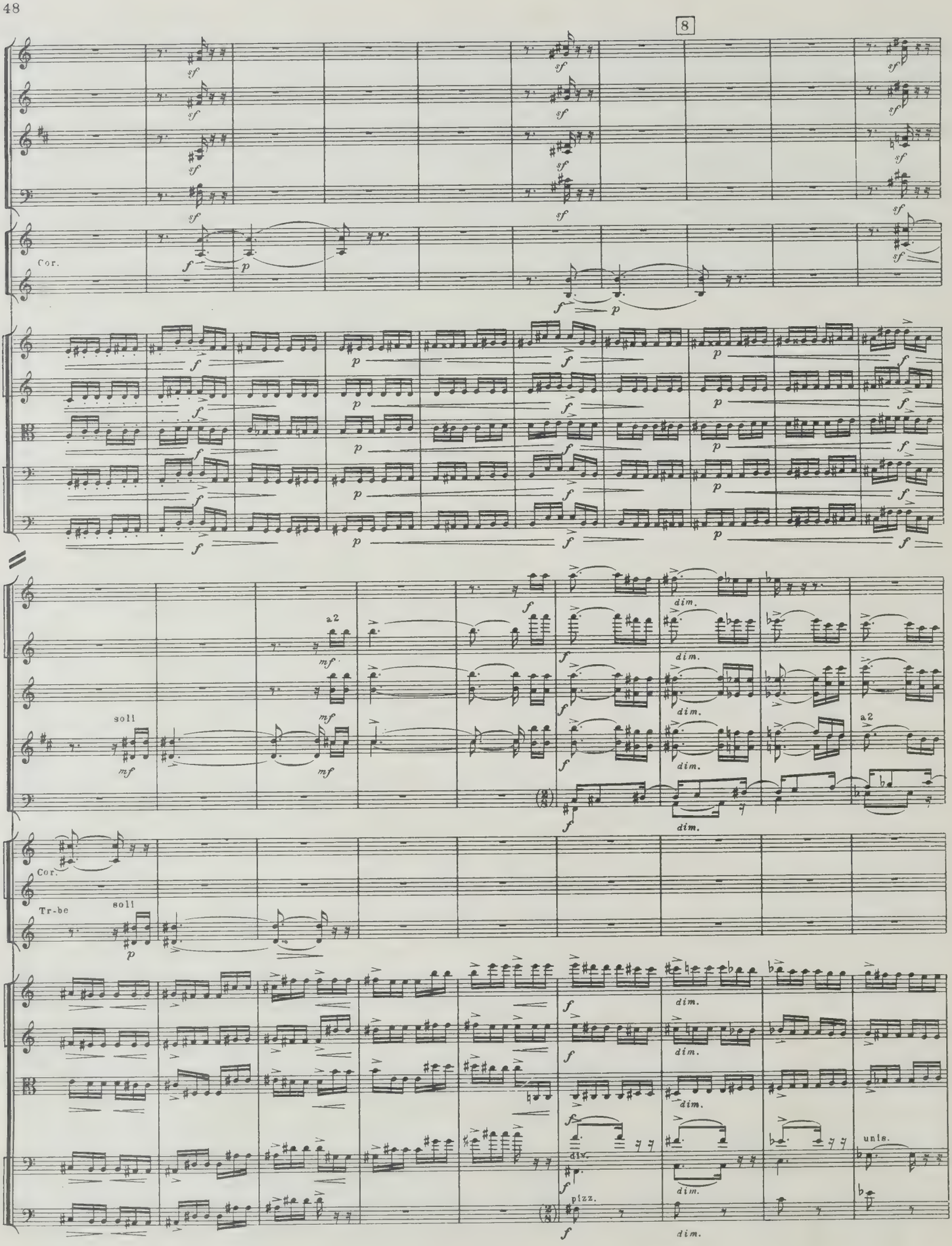

I
I solo
p
I
mf
II
mf
solo
p
p
p
I
Cor.
p
mf
pp
sul D
div.
p
mf
mf
div.
pluggiero
pizz
p
mf
3
a2
f
muta in A
f
a2
f
f
mf
III
f
tr
mf
unis.
mf
mp
mf
arco
f
arco V
f

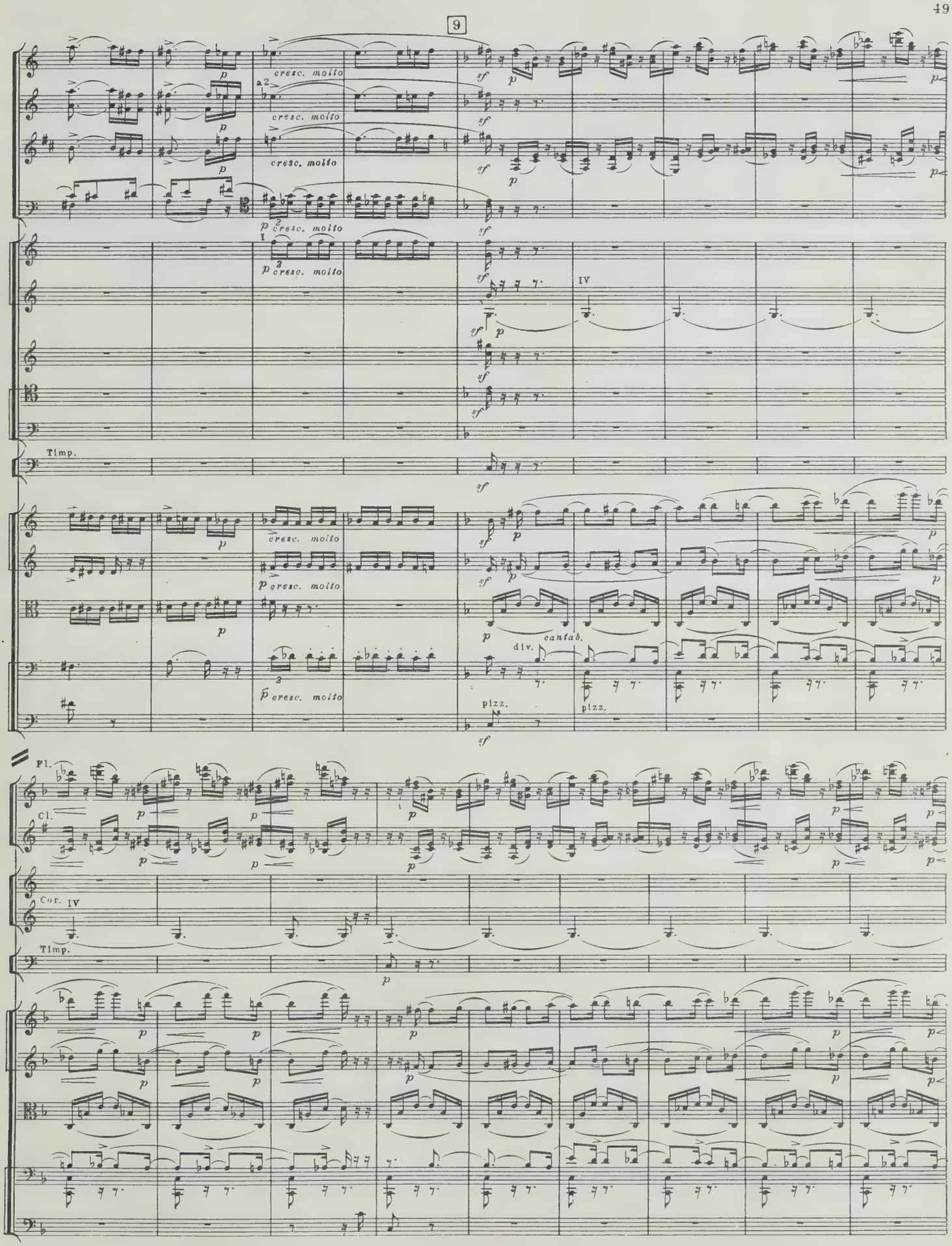

Picc.
Cor.
a2
(A) a2
pizz.
4
mf cresc.
p cresc.
cresc.
div.
arco

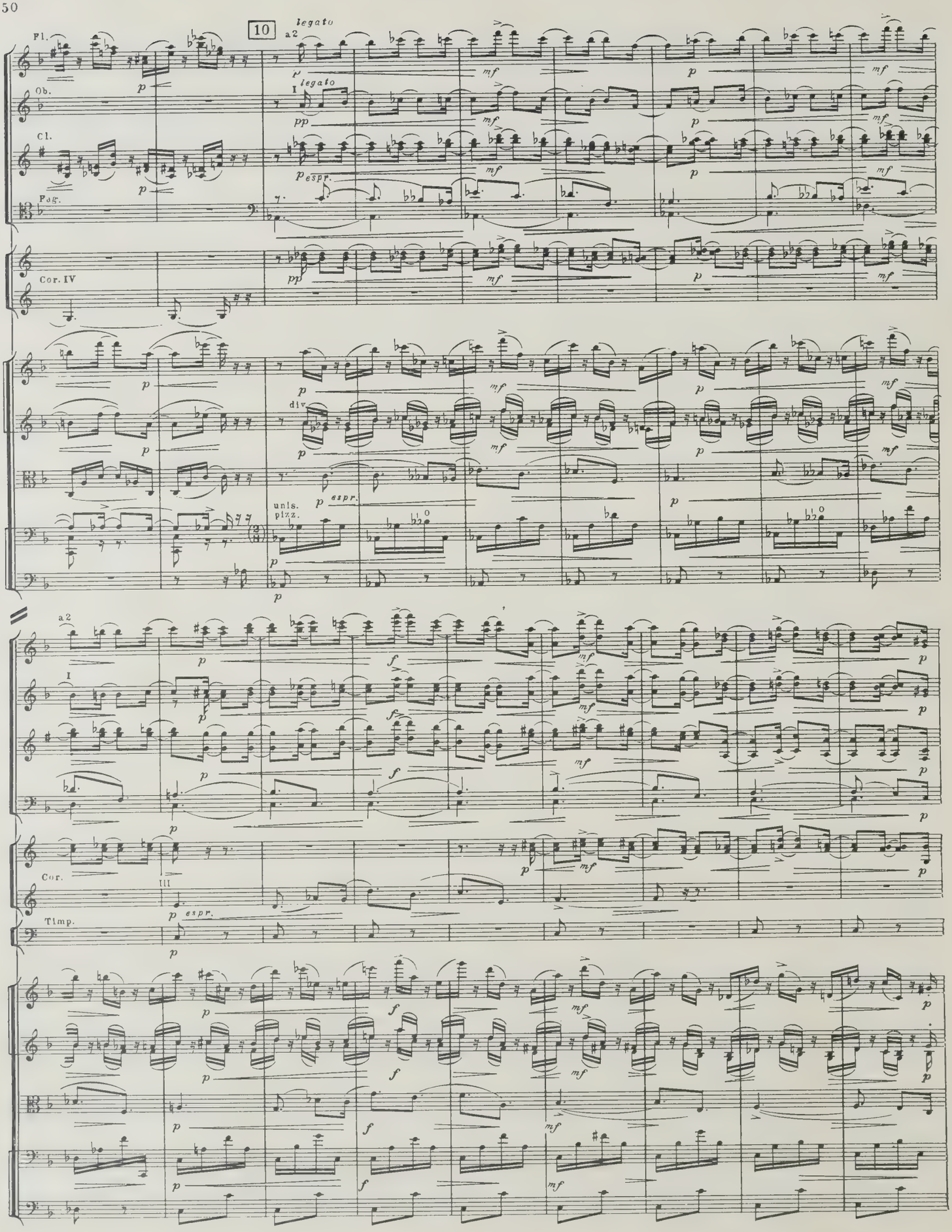

Б
a2
Cor.
IV
Tr-bc
Camp.
div.
arco
pizz.
arco unis.
II
muta in B
dim.
Timp.
unis.

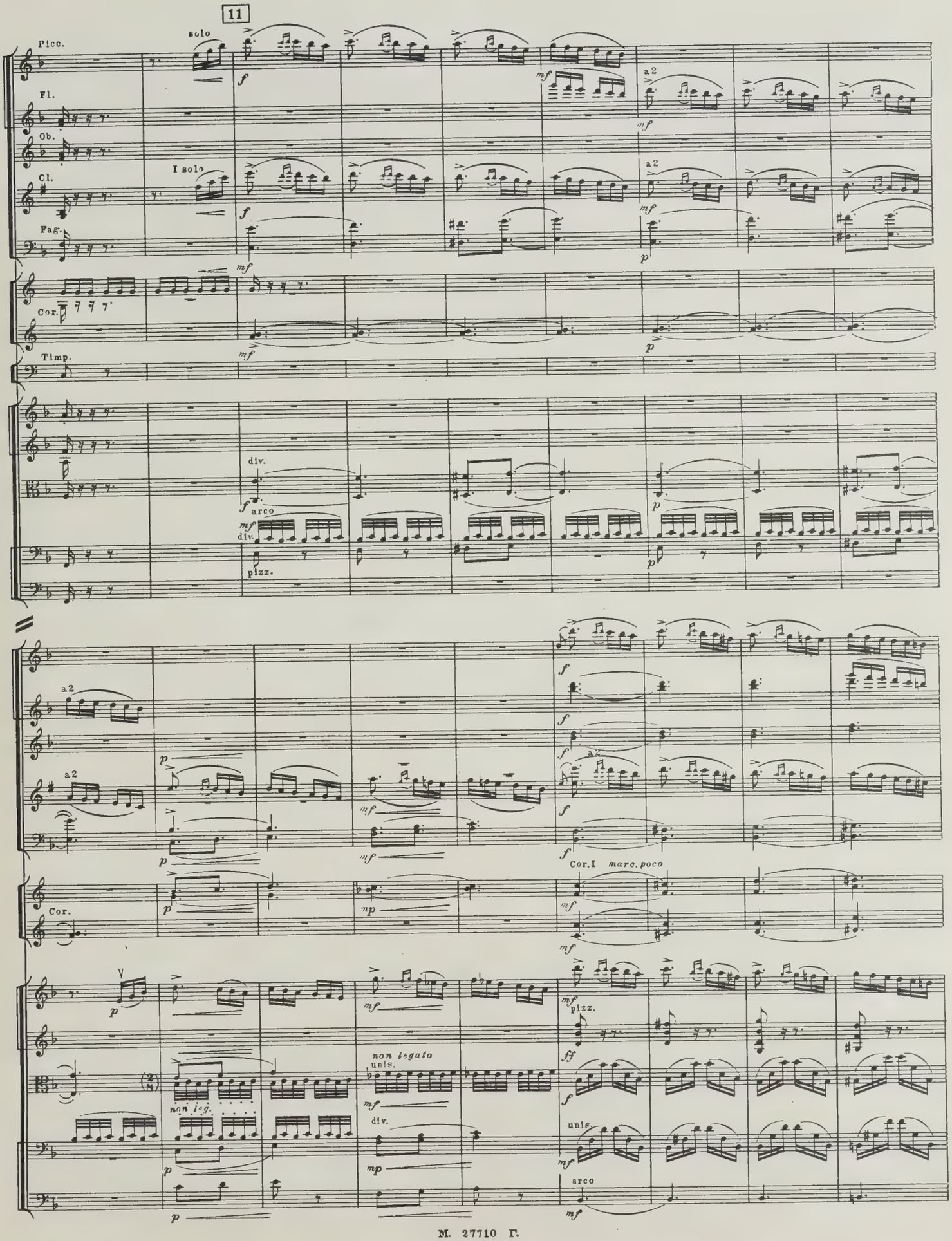

6
Fl.
Ob.
Fag.
Cor.
Tr-ni
Cl.
Tr-bc
Timp.
a2
cresc. poco
dim.
marcato
mf cresc.
ten.
I.II
(B)
I
marc.
p cresc.
non div.

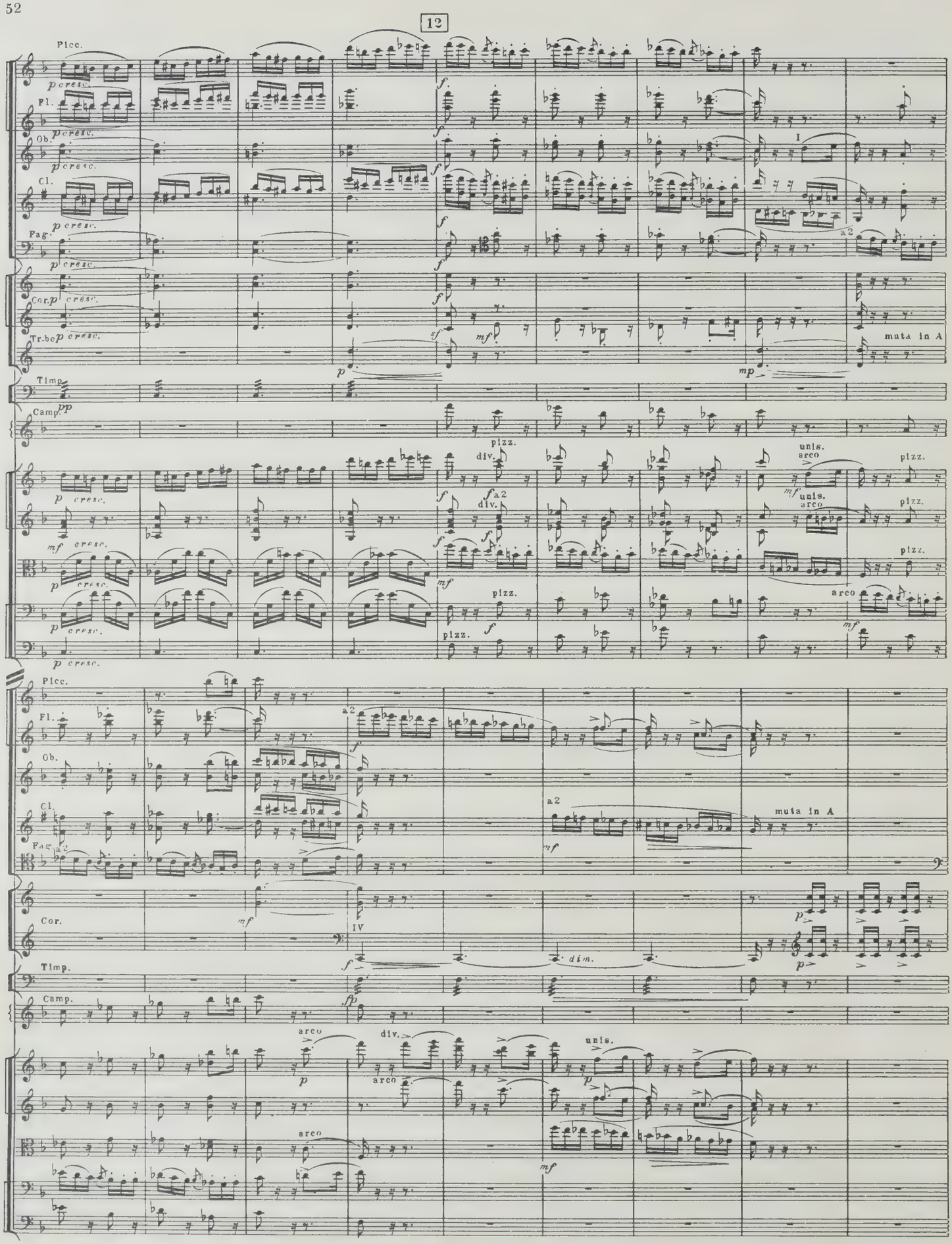

Ob.
Cl.
Fag. I
Cor.
Tr-be
Tr-ni
Timp.
7
a2
II
cresc. poco
dim.
ten.
mf cresc.
mp marc.
cresc.
fp

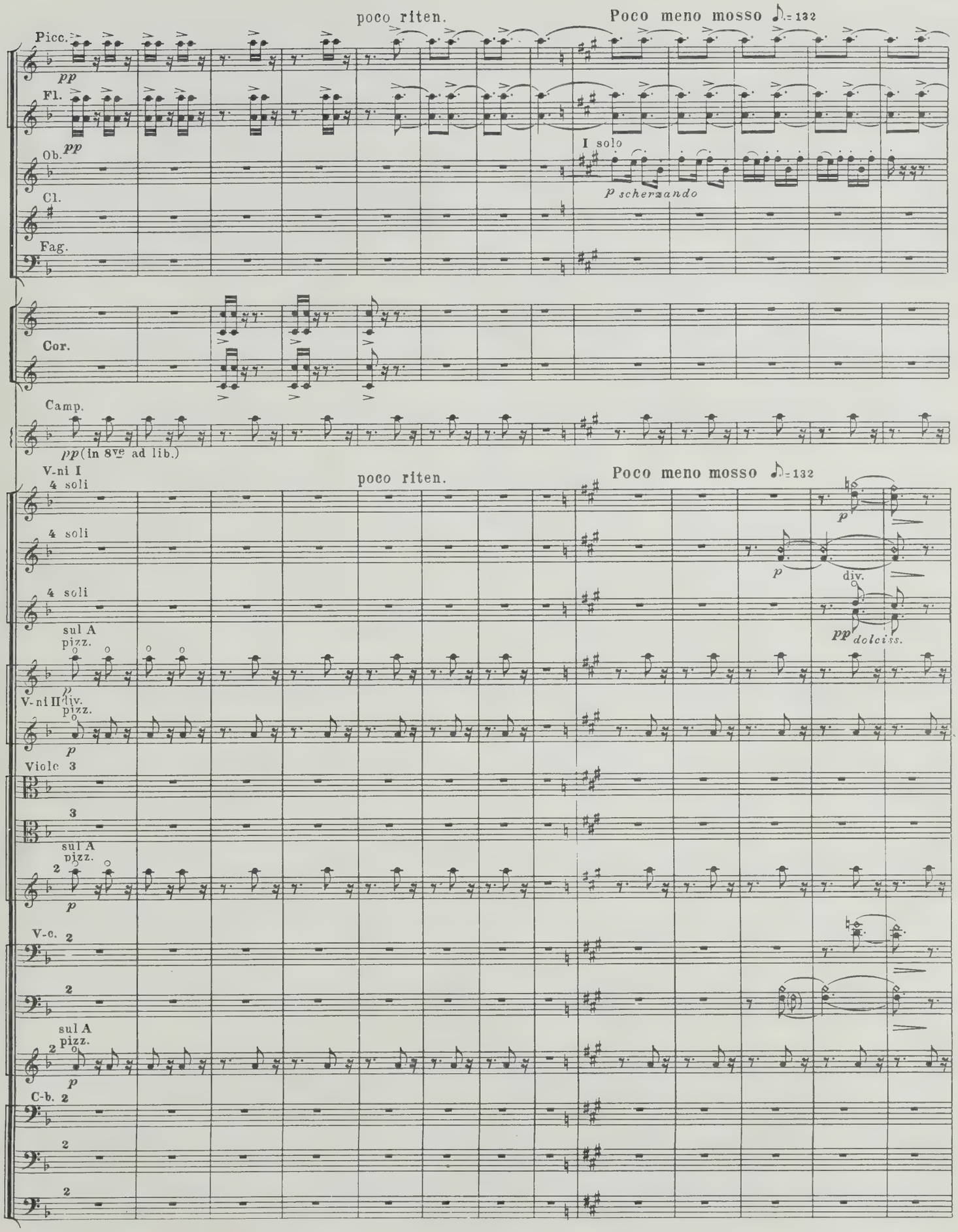

8
Cor.
a2
soll
Cor.
Tr-be
soll
dim.
pizz.
arco
unis.

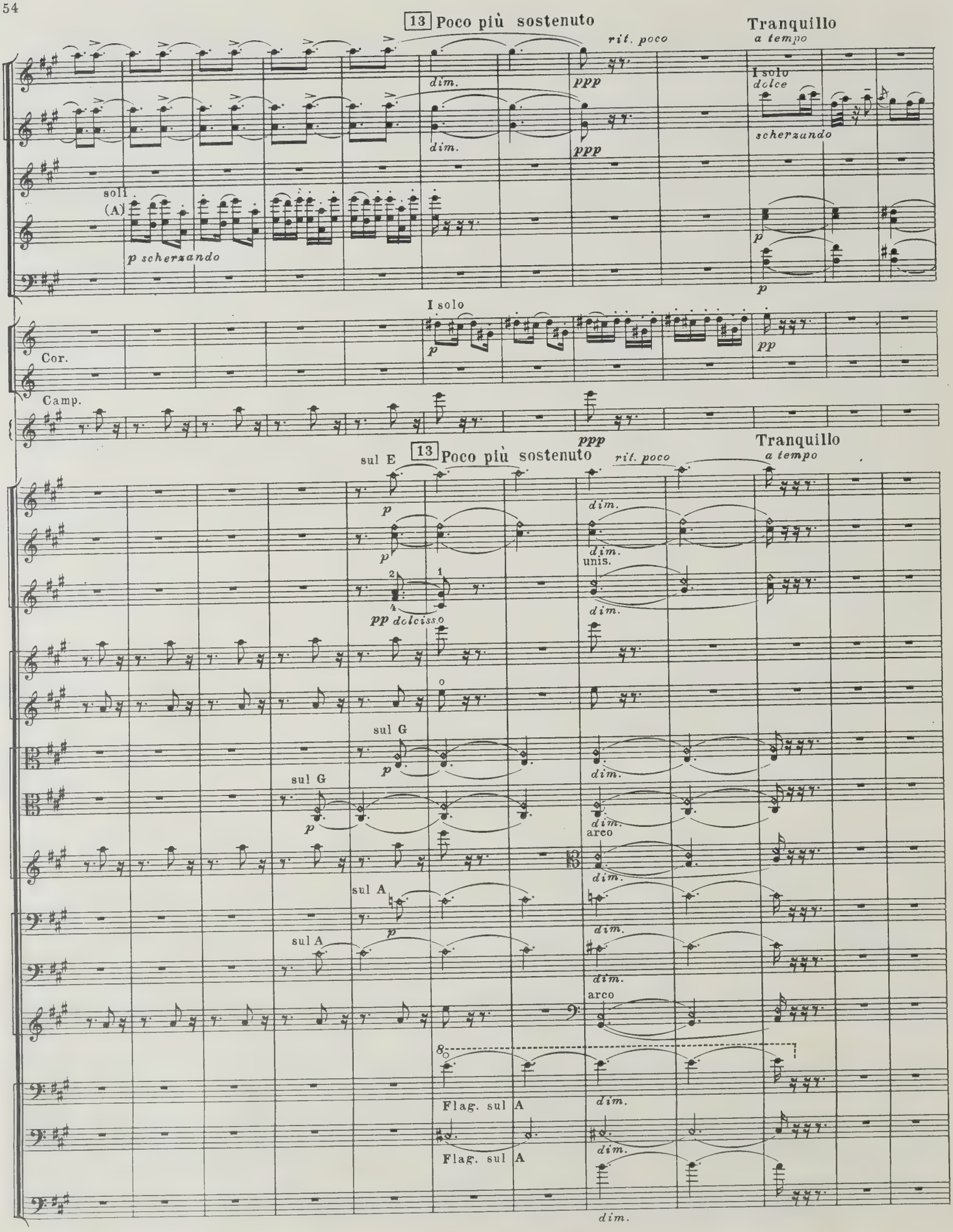

9
cresc. molto
IV
Timp.
cantab.
div.
pizz.
Fl.
Cl.
Cor. IV
Timp.

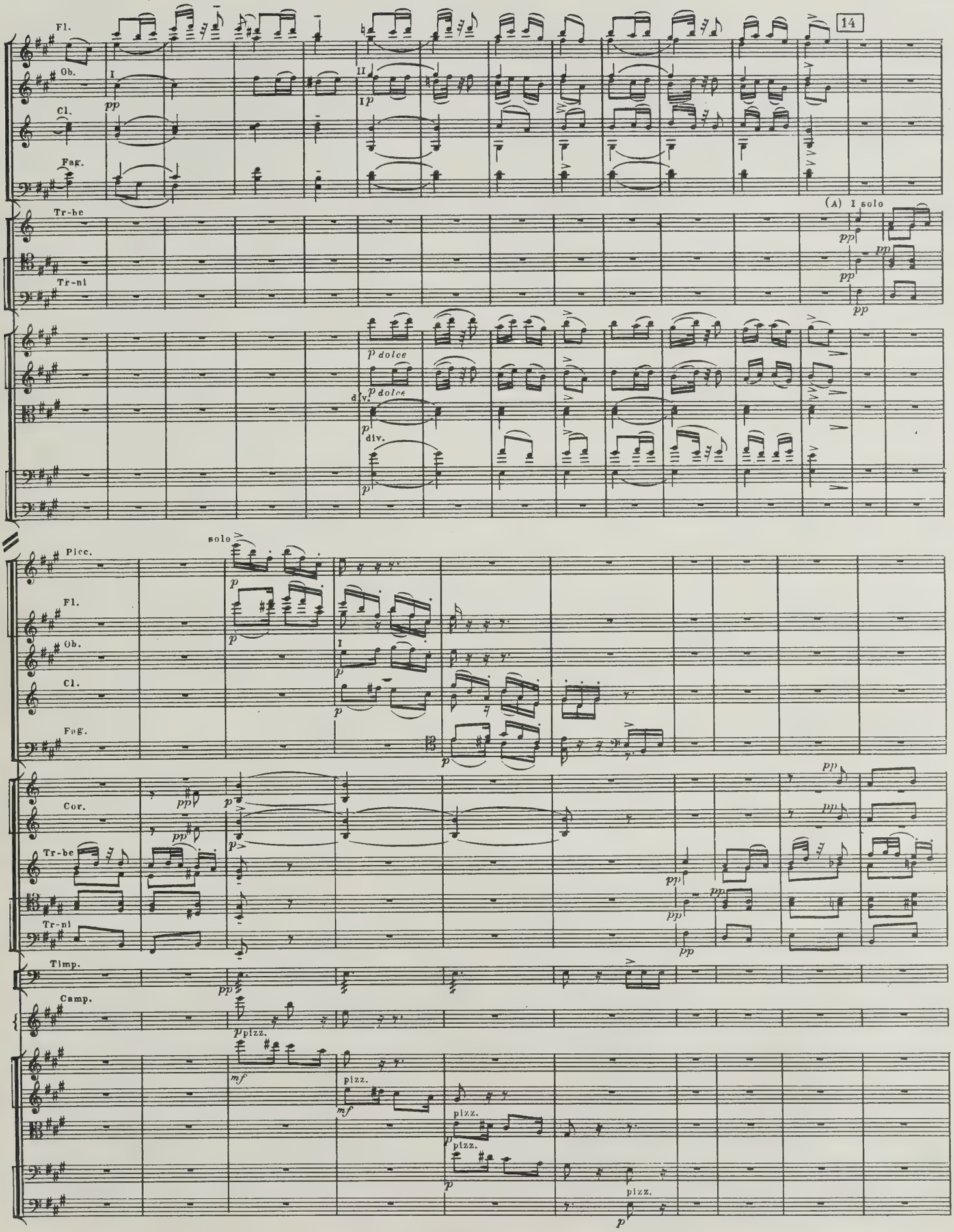

10
legato
a2
Fl.
Ob.
Cl.
Fag.
Cor. IV
I
pp
mf
p
espr.
div.
unis.
pizz.
a2
Cor.
III
Timp.
f

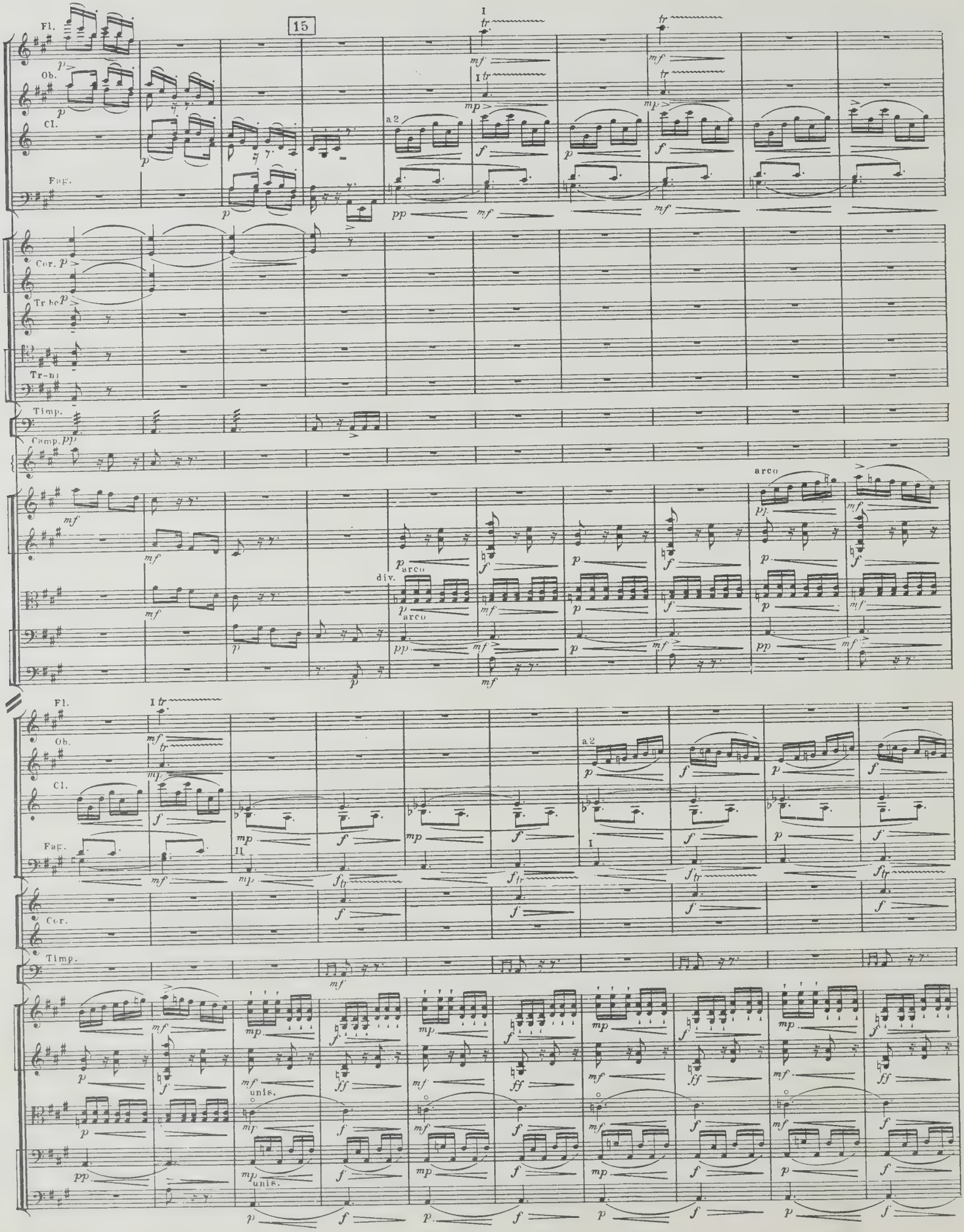

11
Picc.
solo
Fl.
Ob.
Cl.
I solo
Fag.
Cor.
Timp.
a2
div.
arco
pizz.
Cor.I marc. poco
non legato
unis.
non leg.
ff

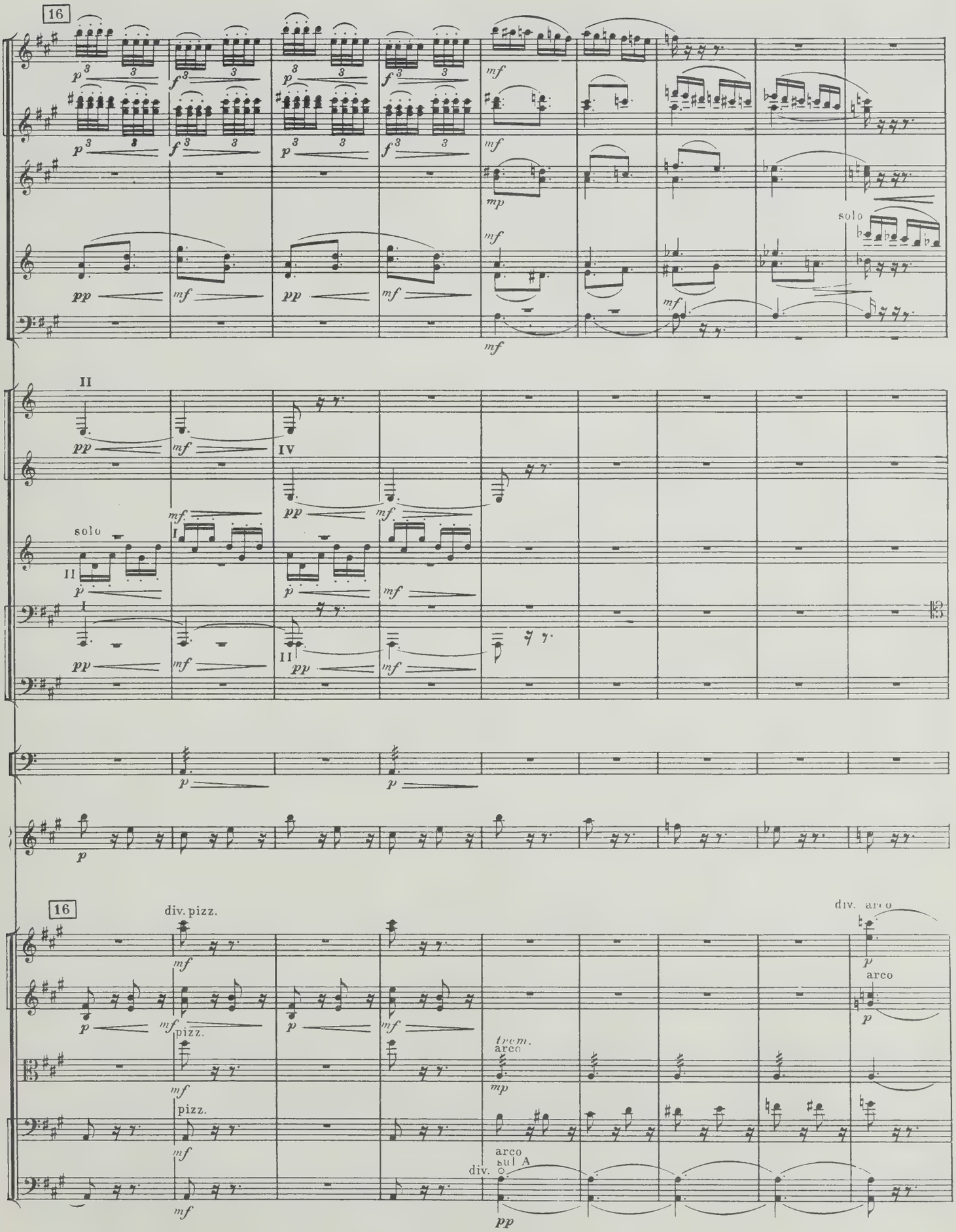

12
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr.-bc.
Timp.
Camp.
p cresc.
mf cresc.
pizz.
div.
a2
unis.
arco
muta in A
I
IV
dim.
fp

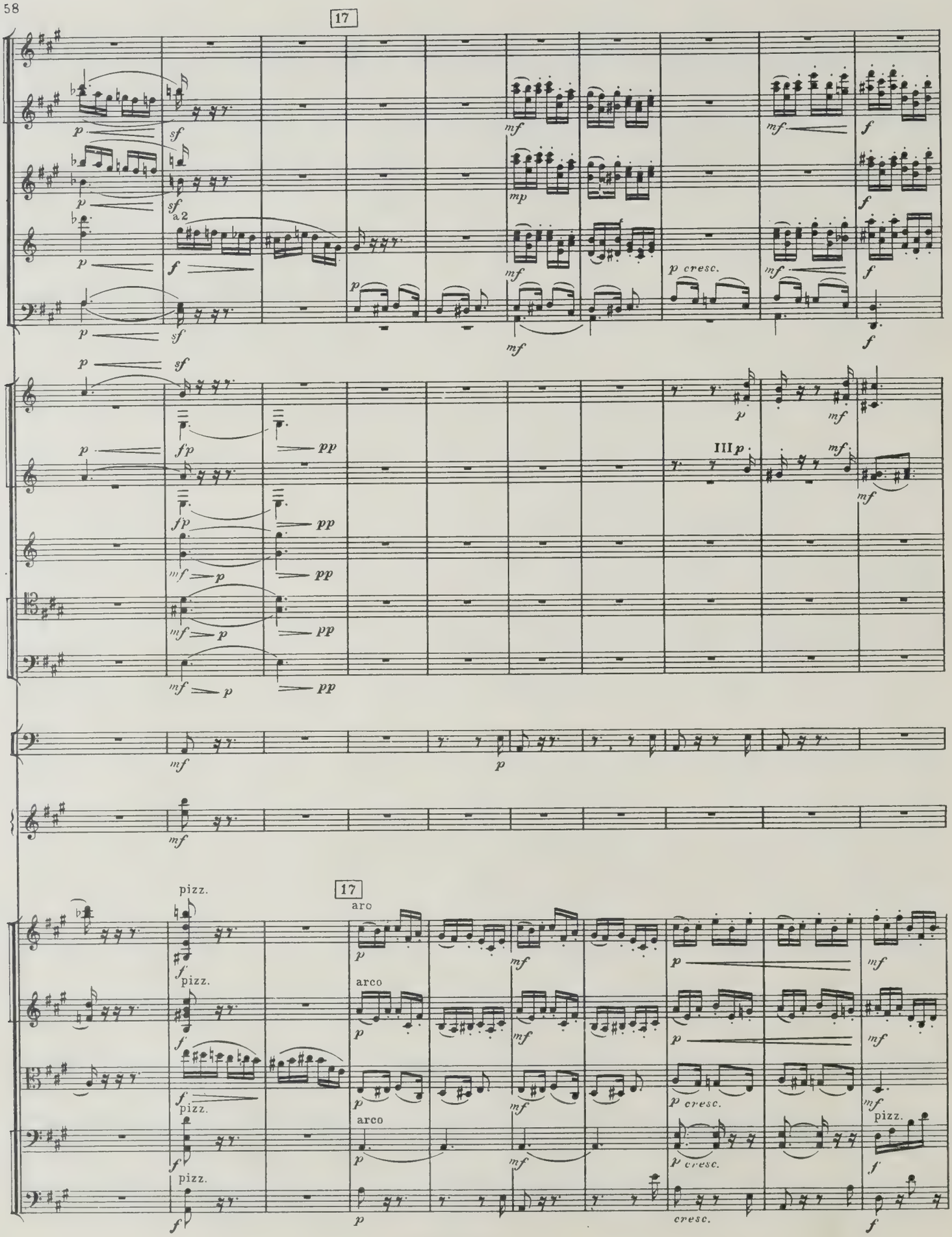

poco riten.
Poco meno mosso ♪.= 132
Picc.
pp
Fl.
pp
Ob.
I solo
p scherzando
Cl.
Fag.
Cor.
Camp.
pp (in 8ve ad lib.)
V-ni I
4 soli
poco riten.
Poco meno mosso ♪.= 132
p
4 soli
p
div.
4 soli
pp dolciss.
sul A
pizz.
p
V-ni II
div.
pizz.
p
Viole 3
3
sul A
pizz.
2
p
V-c. 2
2
sul A
pizz.
2
p
C-b. 2
2
2

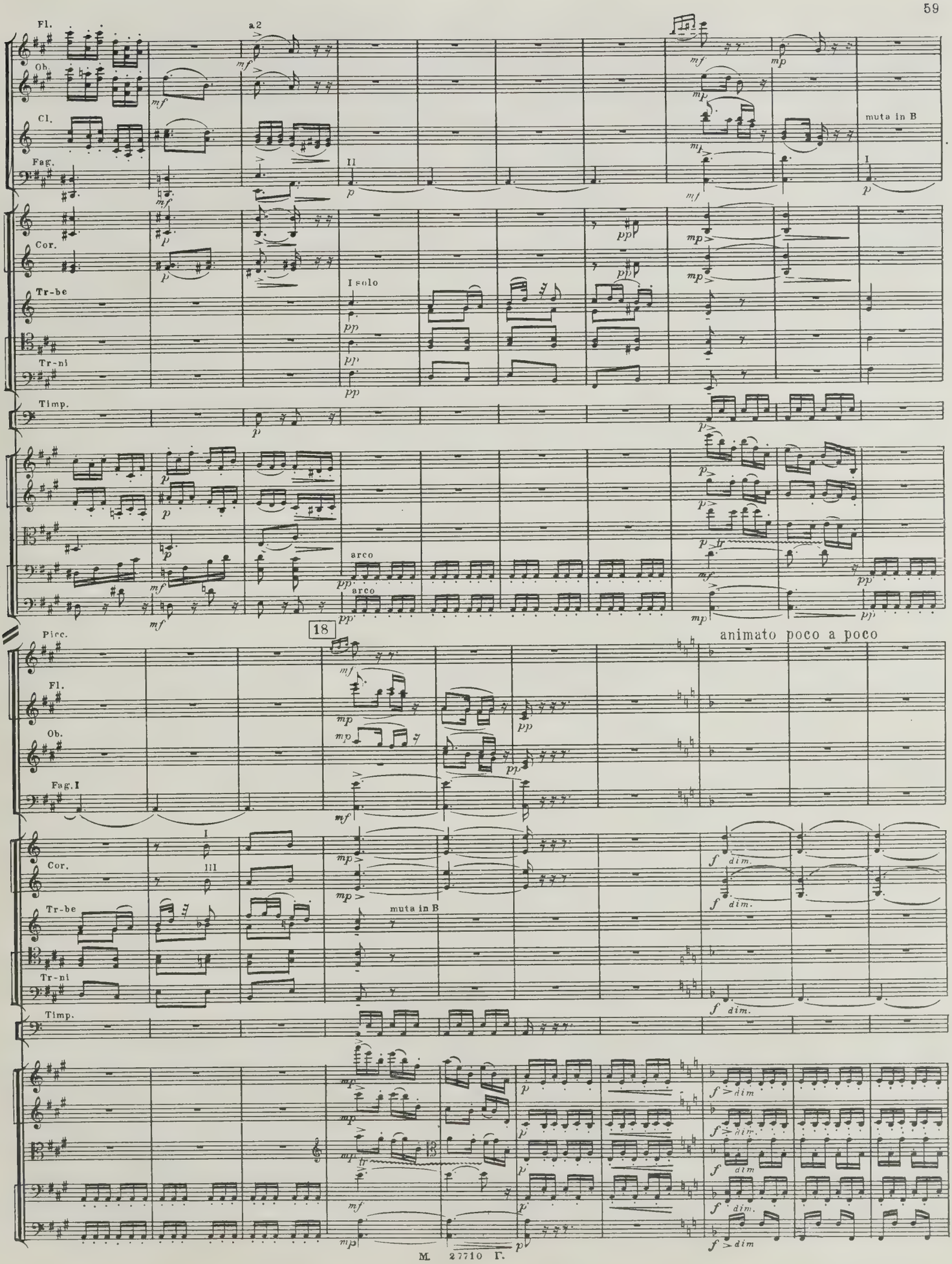

13 Poco più sostenuto
rit. poco
Tranquillo
a tempo
dim.
ppp
I solo
dolce
scherzando
soli
(A)
p scherzando
p
Cor.
Camp.
sul E
pp dolcissimo
unis.
arco
sul G
sul A
Flag. sul A

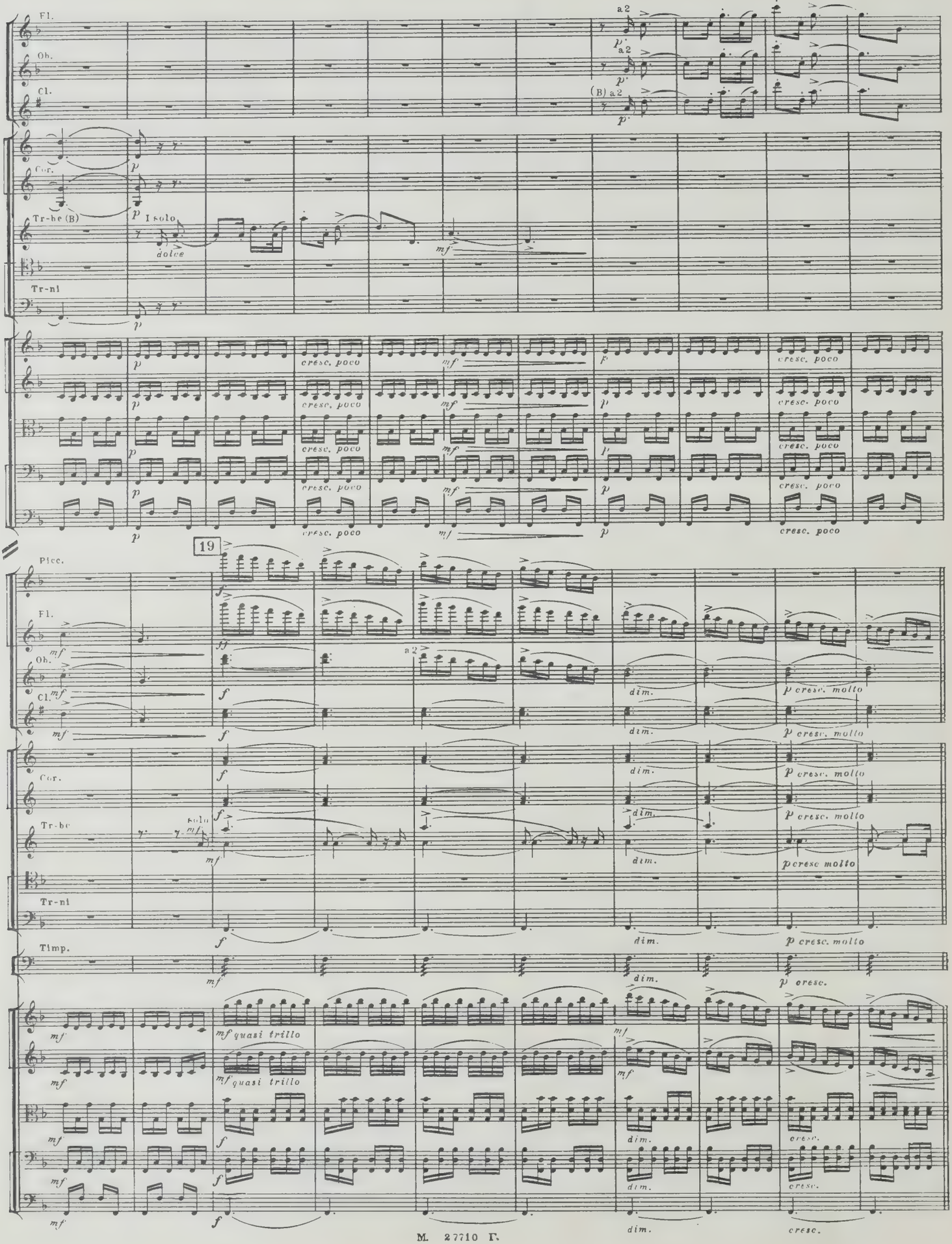

14
Fl.
Ob.
Cl.
Fag.
Tr-be
Tr-ni
(A) I solo
div.
Picc.
solo
Cor.
Timp.
Camp.
pizz.

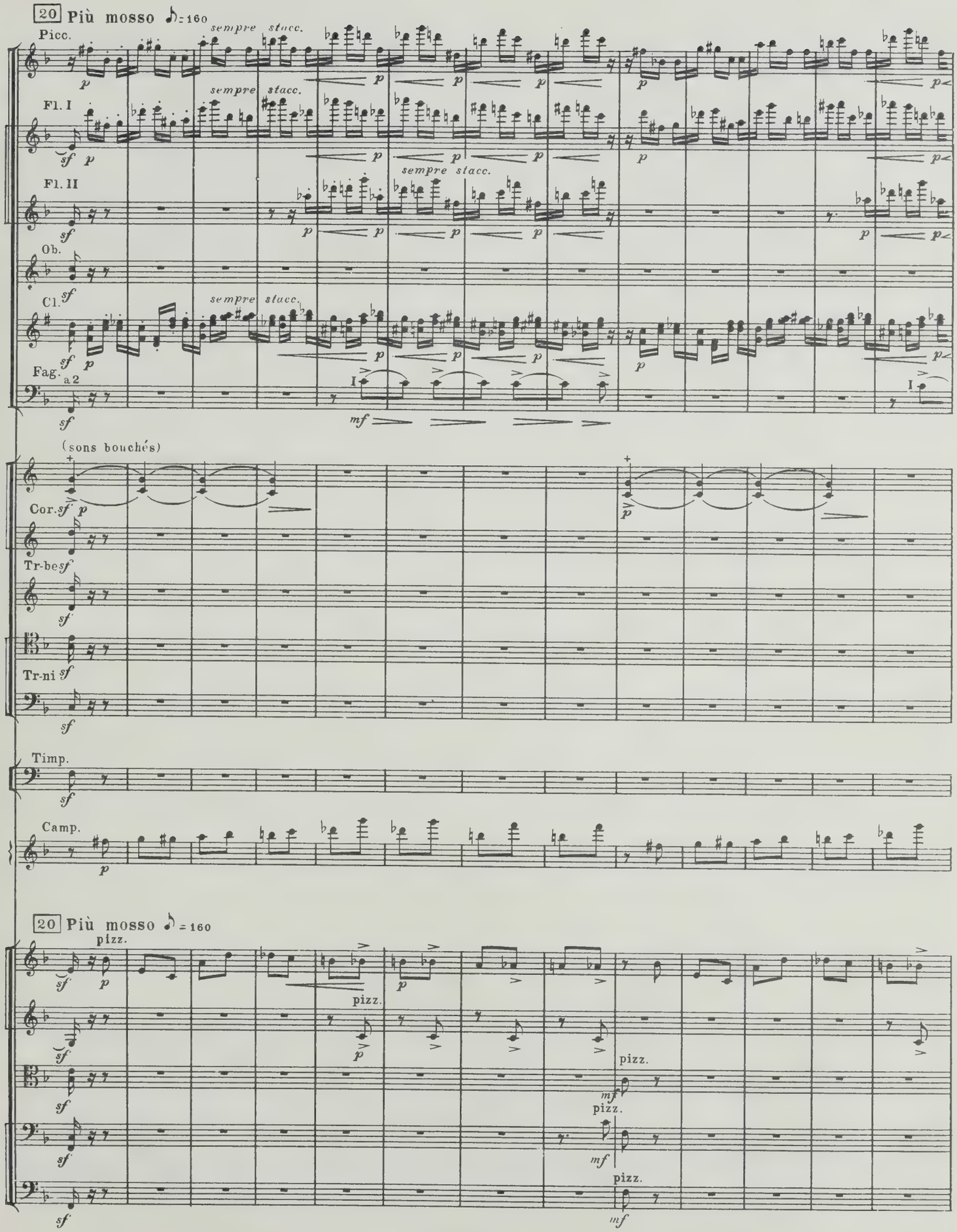

15
Fl.
Ob.
Cl.
Fag.
Cor.
Tr be
Tr-ni
Timp.
Camp.
a2
arco
div.
unis.

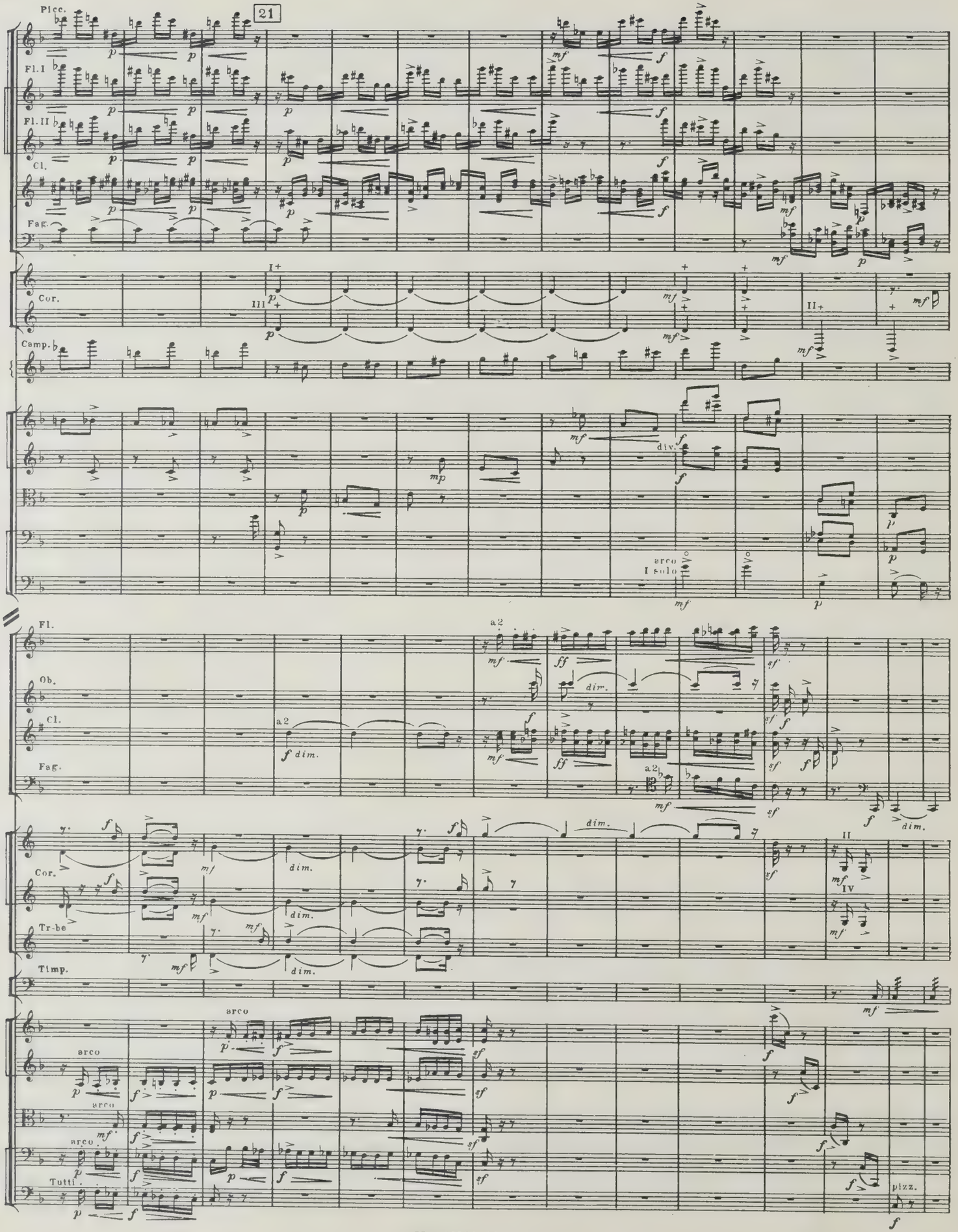

16
solo
II
IV
I
solo
16
div. pizz.
pizz.
pizz.
trem.
arco
arco
sul A
div.
div. arco
arco

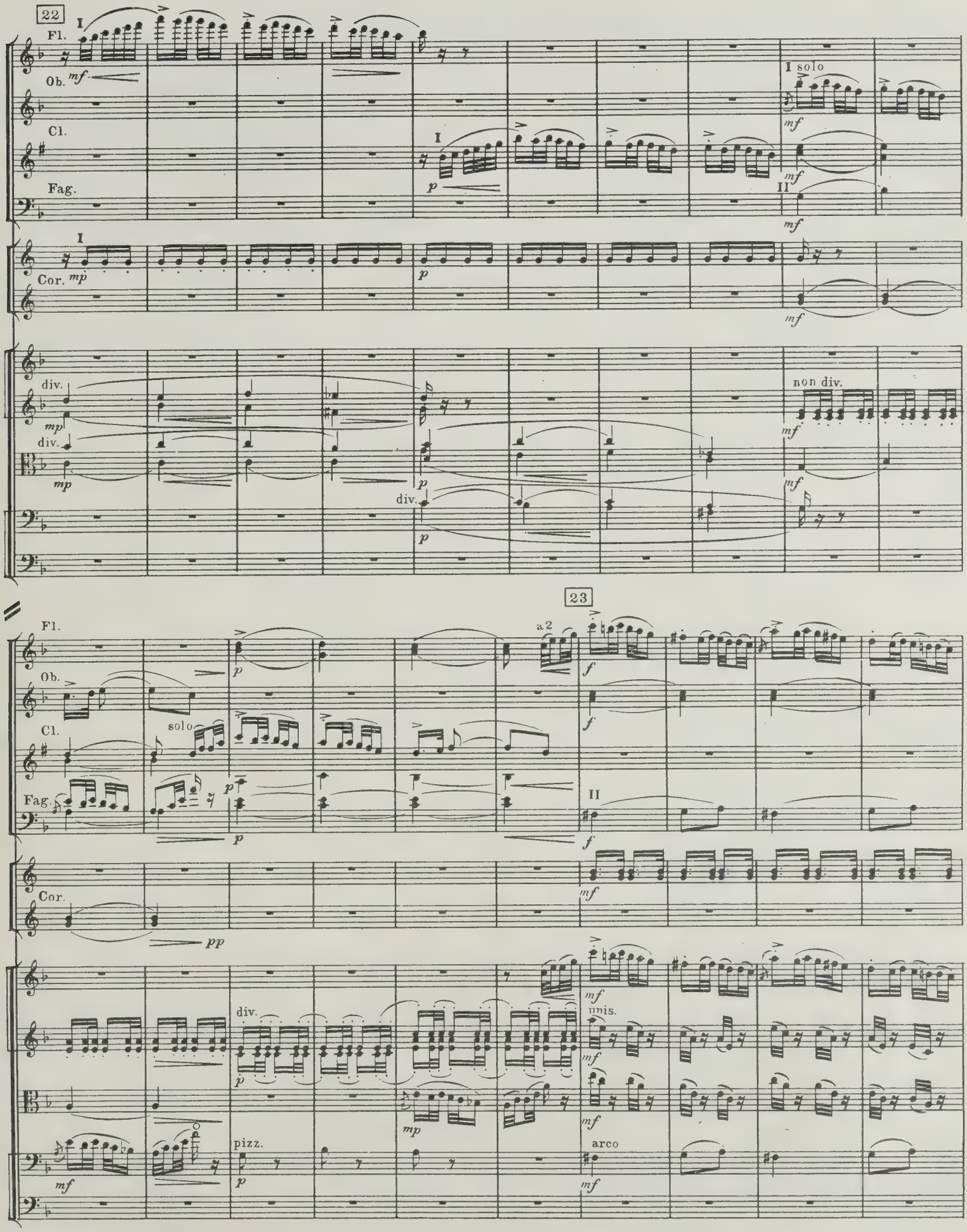

17
a 2
p cresc.
III p
pizz.
17
arco
arco
p cresc.
cresc.

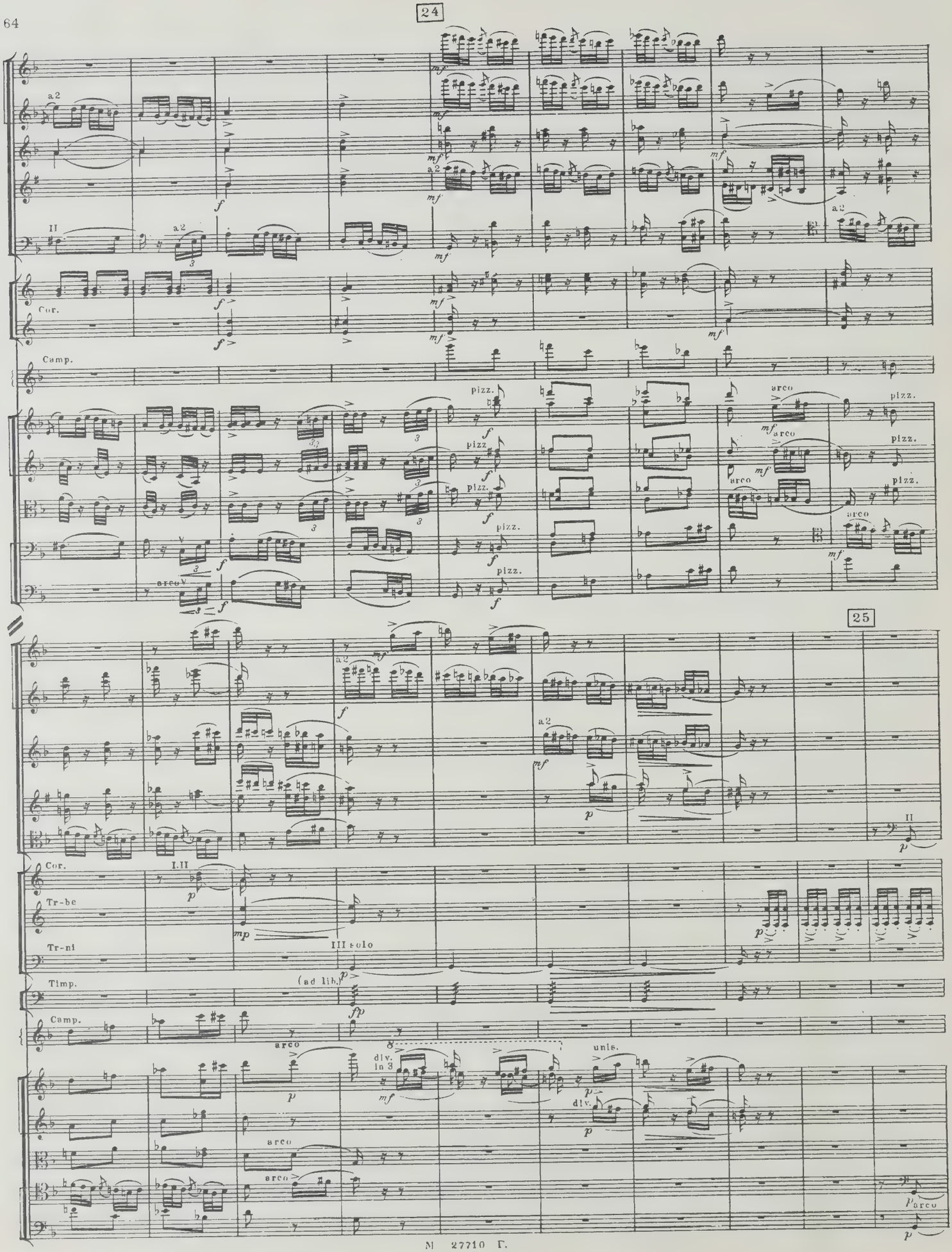

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
Timp.
a2
I solo
arco
muta in B
18
animato poco a poco
Picc.
Fag. I
III
dim.

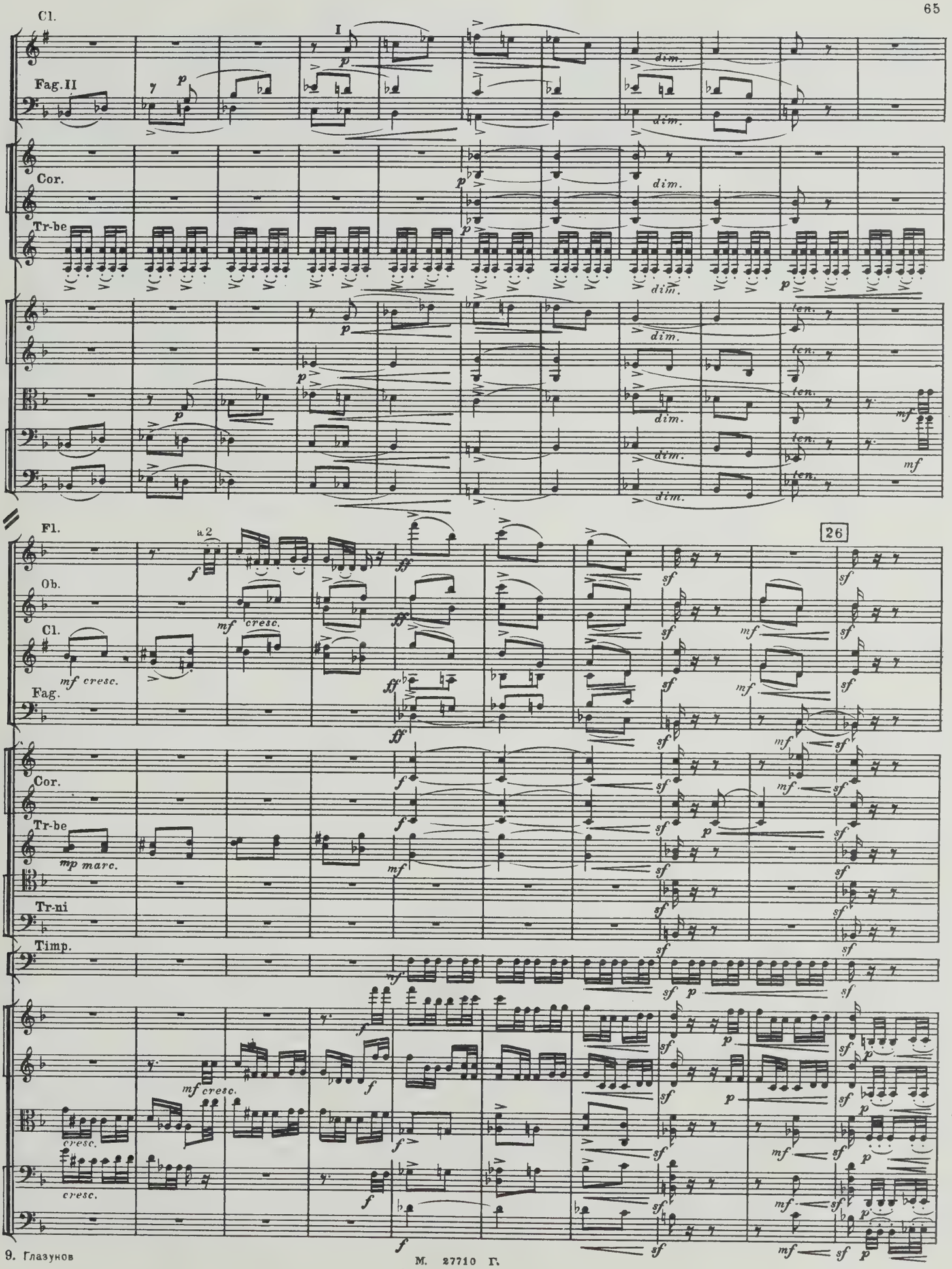

Fl.
Ob.
Cl.
Cor.
Tr-be (B)
Tr-ni
I solo
dolce
a2
(B) a2
cresc. poco
19
Picc.
dim.
p cresc. molto
Tr-be
Timp.
mf quasi trillo
p cresc.
cresc.

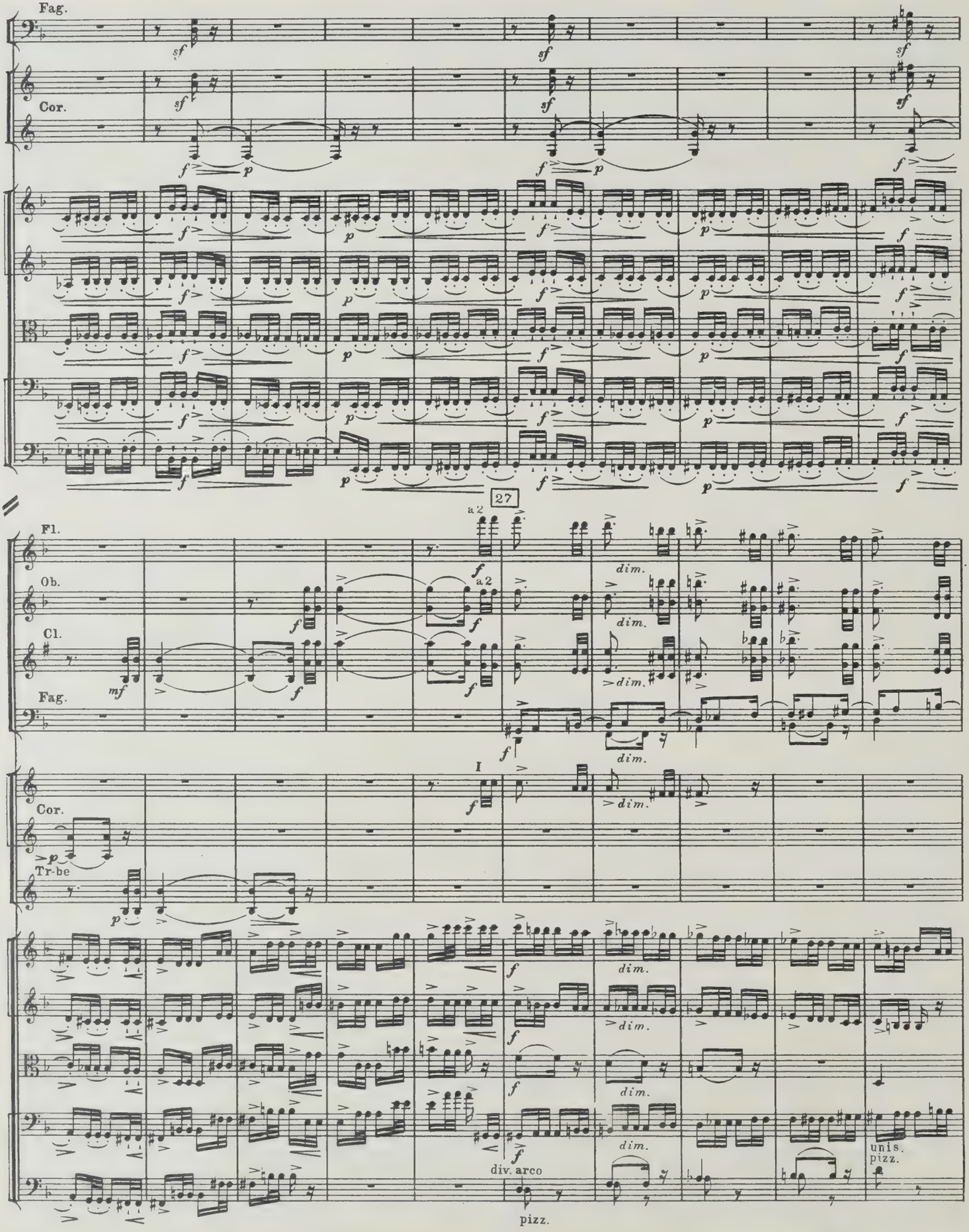

20 Più mosso ♪=160
Picc.
Fl. I
Fl. II
Ob.
Cl.
Fag.
a 2
sempre stacc.
(sons bouchés)
Cor.
Tr-be
Tr-ni
Timp.
Camp.
20 Più mosso ♪ = 160
pizz.


21
Picc.
Fl.I
Fl.II
Cl.
Fag.
Cor.
Camp.
div.
arco
I solo
Fl.
Ob.
Cl.
Fag.
a2
Cor.
Tr-be
Timp.
arco
Tutti
pizz.


22
Fl.
Ob.
Cl.
Fag.
Cor.
I
mf
mp
p
I solo
II
div.
non div.
23
a2
solo
pp
unis.
pizz.
arco


24
a2
II
Cor.
Camp.
pizz.
arco
25
Tr-be
Tr-ni
Timp.
III solo
(ad lib.)
div. in 3
unis.
div.


Cl.
I
Fag.II
Cor.
Tr-be
Fl.
a2
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
Timp.
26
dim.
ten.
mf cresc.
mp marc.
cresc.


Fag.
Cor.
27
a2
Fl.
Ob.
Cl.
Fag.
I
Cor.
Tr-be
dim.
div. arco
pizz.
unis.
pizz.

un poco pesante

I

Fl.

II

a 2

a 2

a 2

un poco pesante

sempre

non div.

sempre

non div.

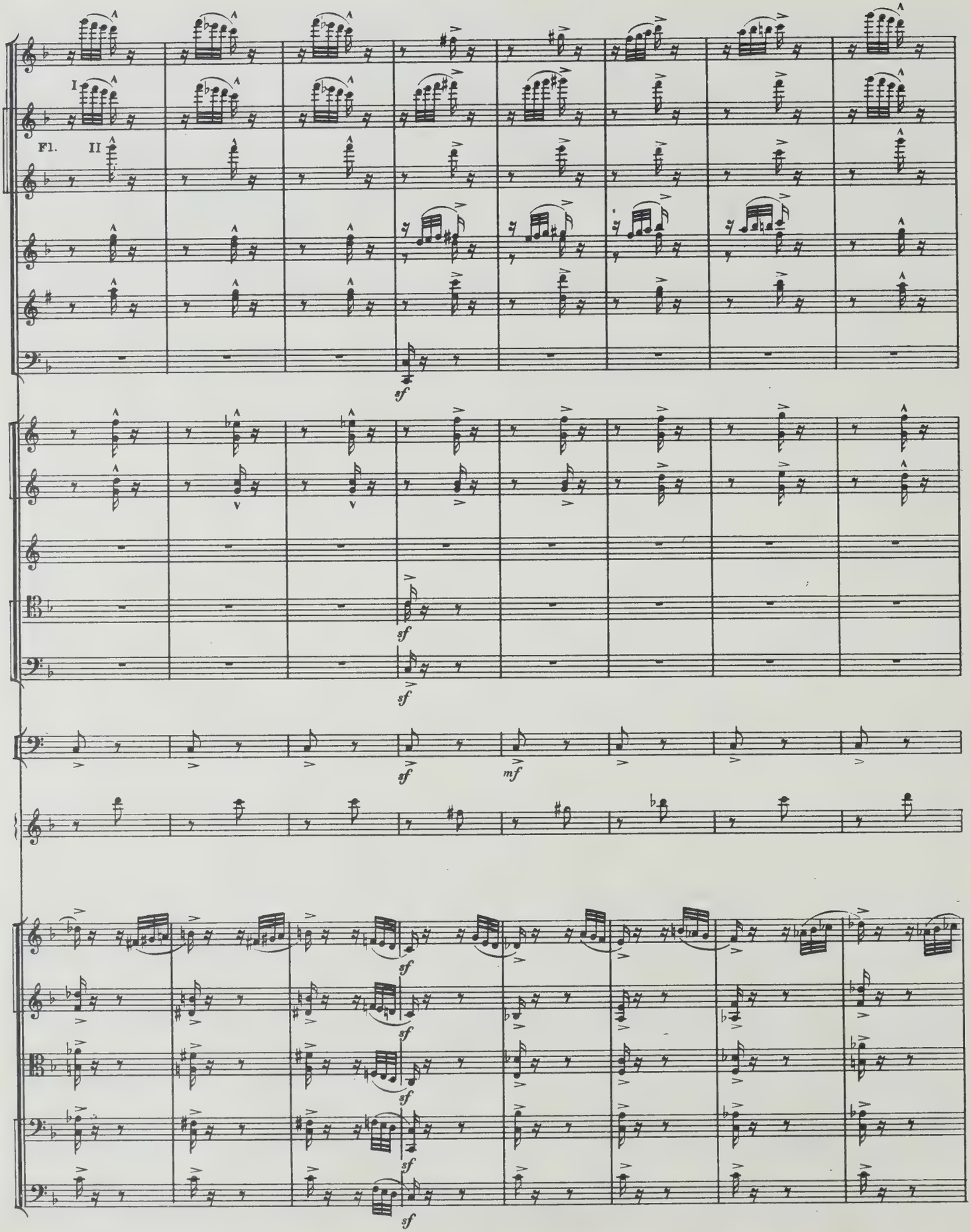
sempre

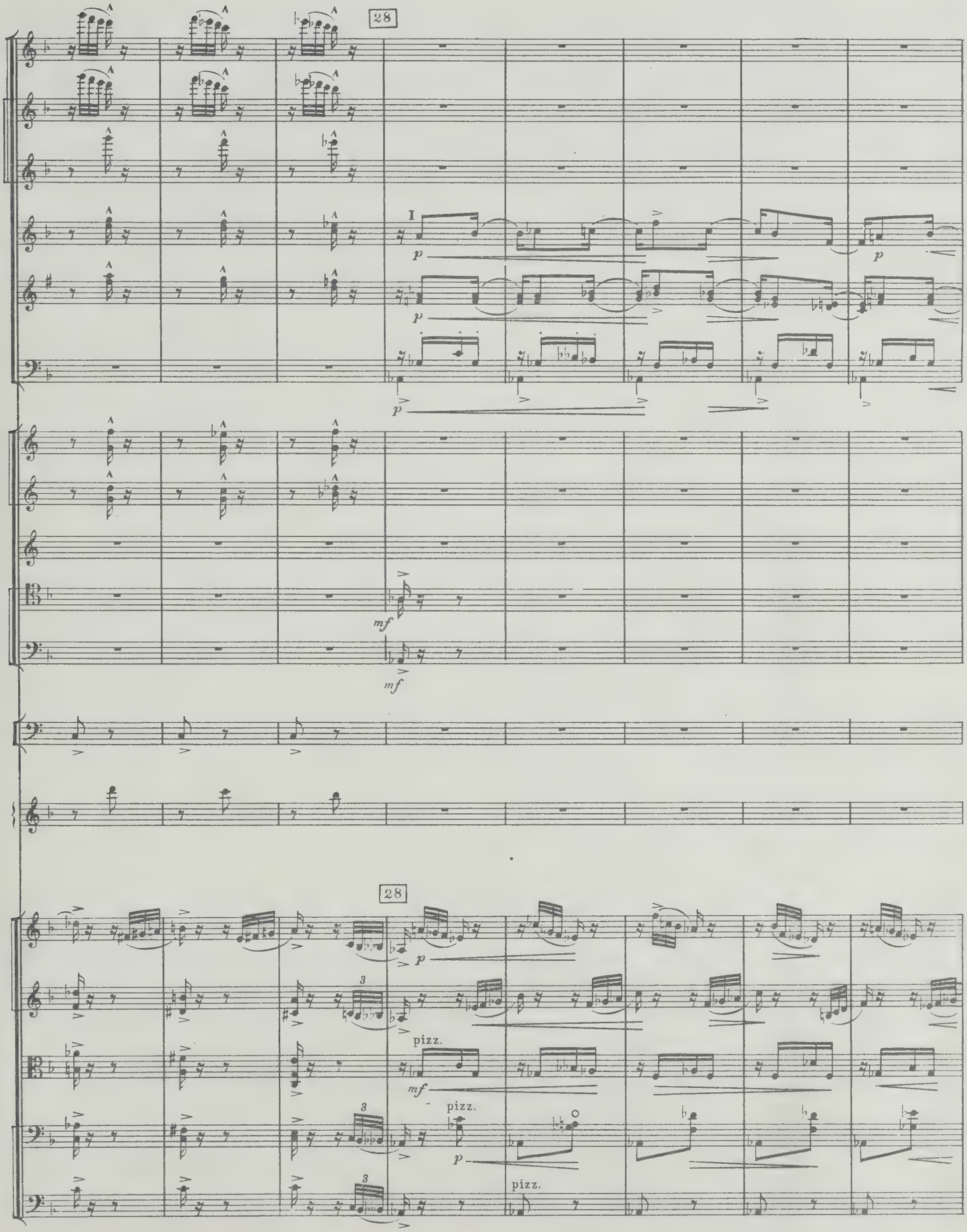
non div.

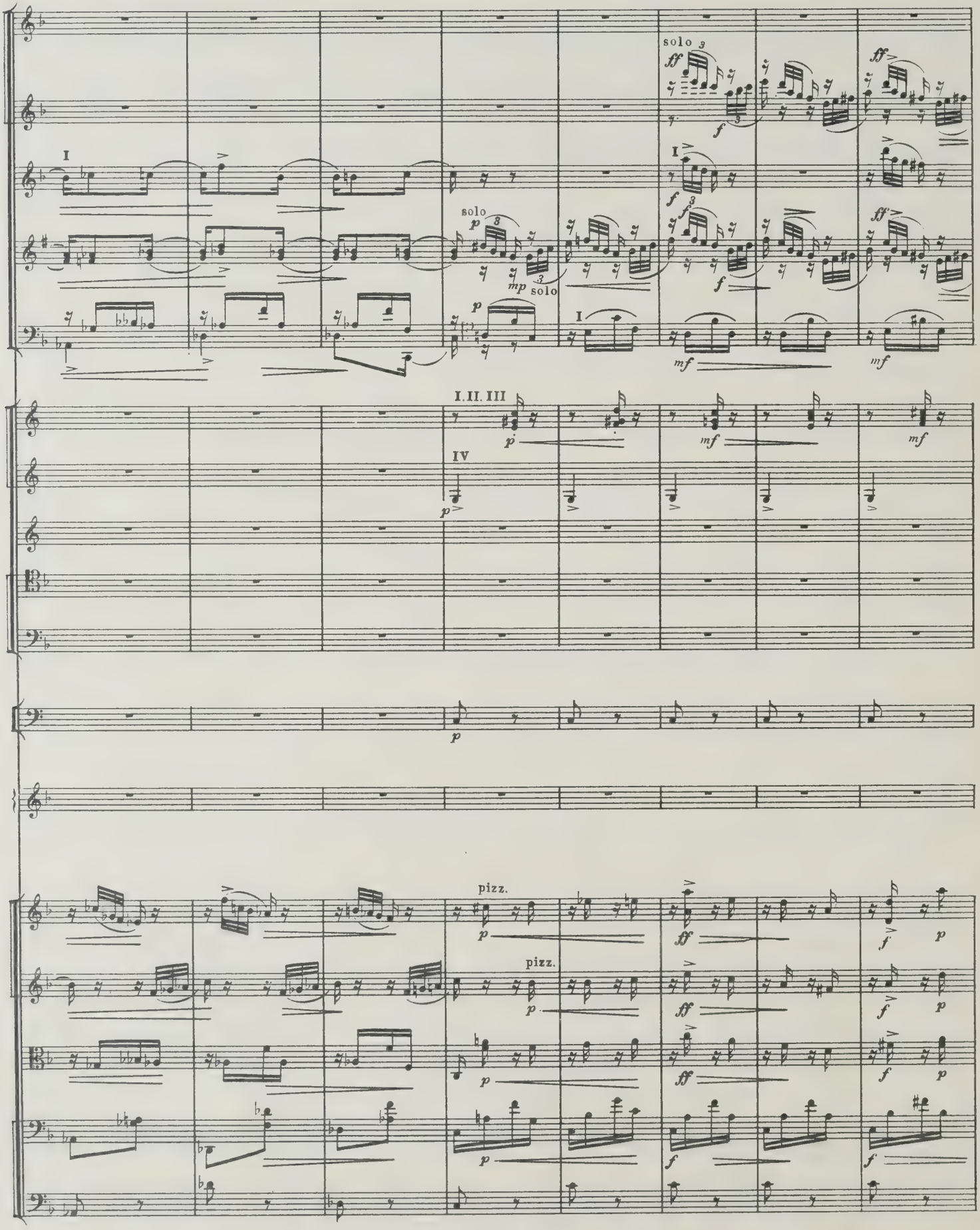
sempre

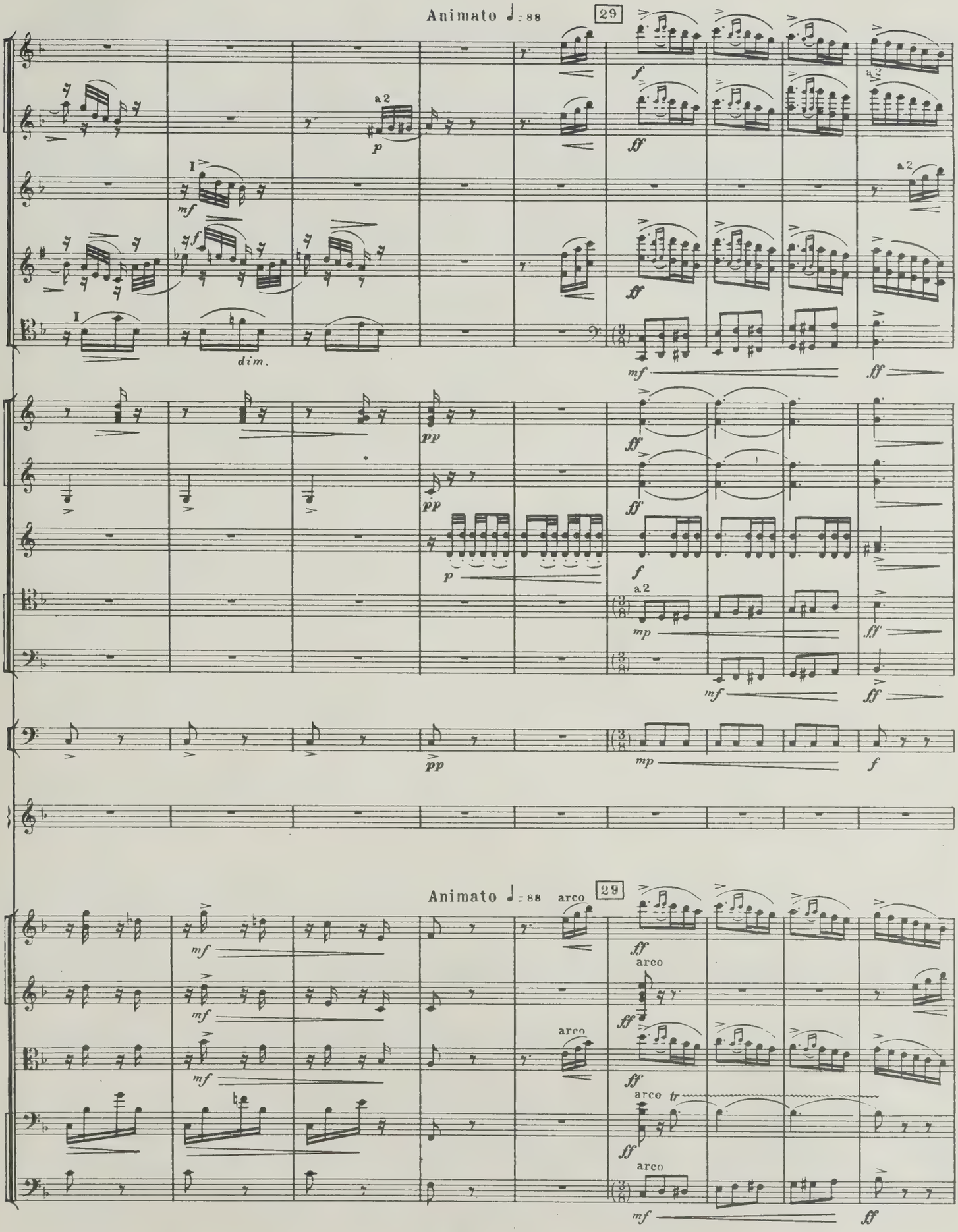
sempre

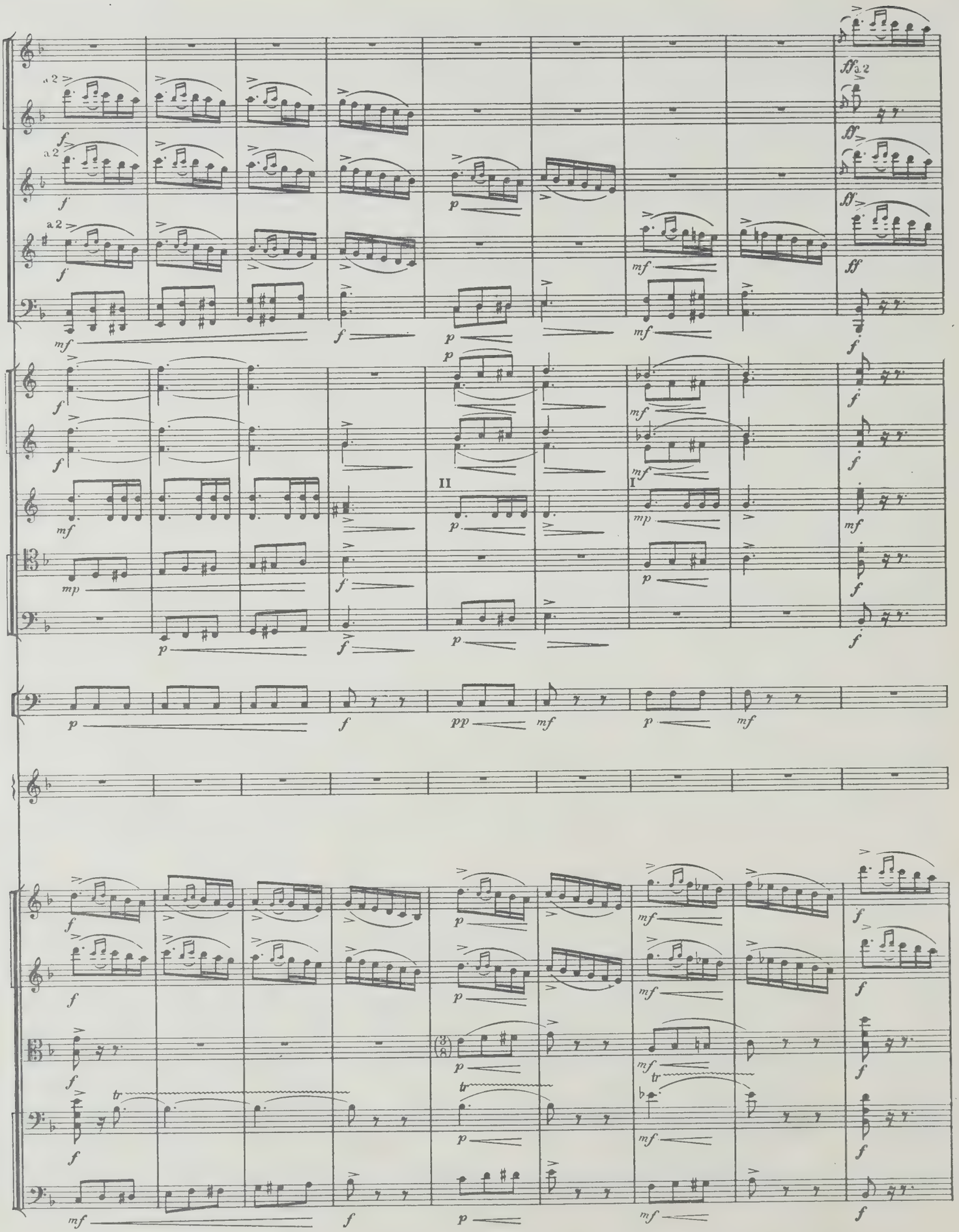
div.

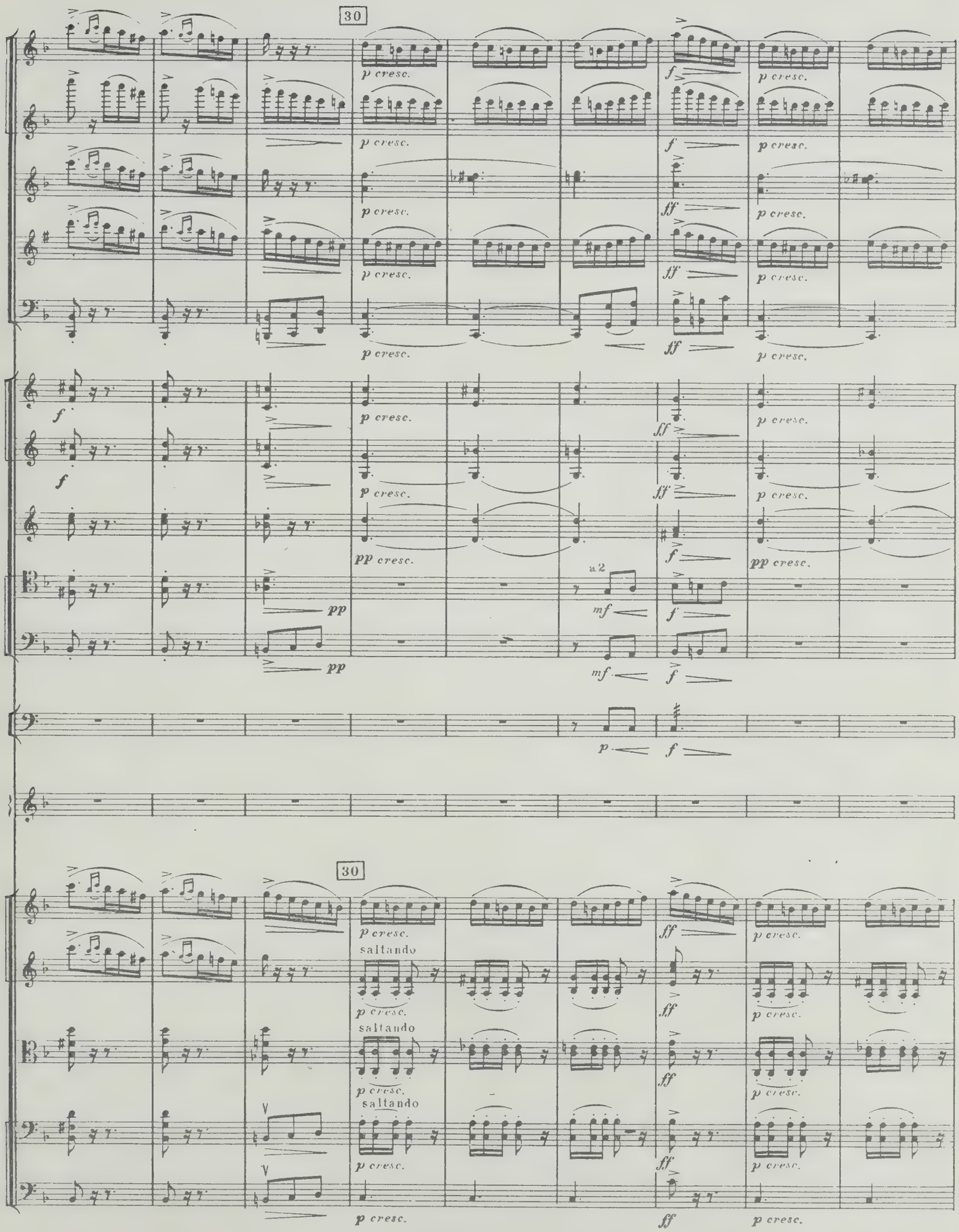

I
II
Fl.
sf
sf
sf
mf
sf
sf
sf
sf

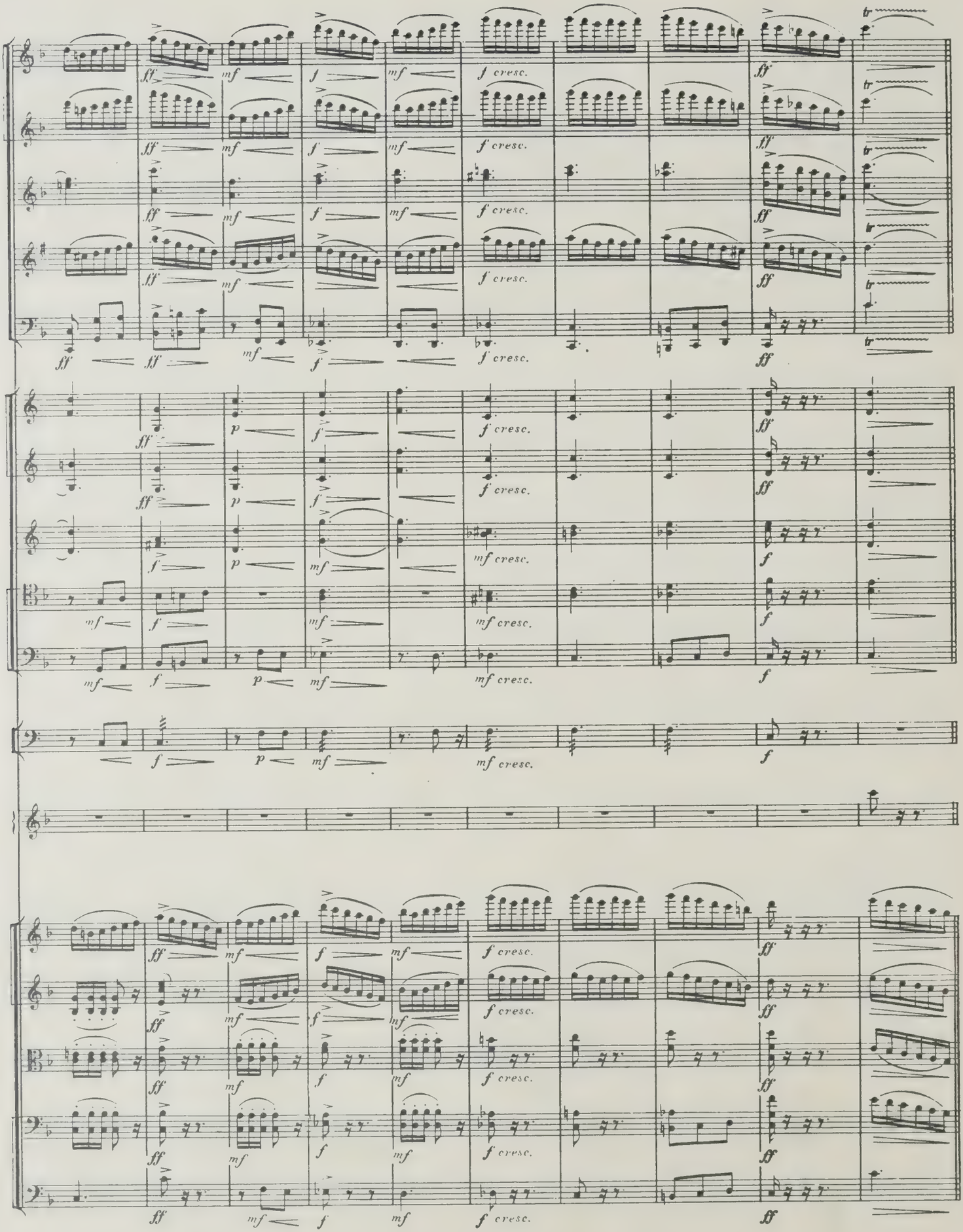

28
I
p
mf
28
pizz.
mf
pizz.
p
pizz.


solo
I
solo
solo
I.II.III
IV
pizz.
pizz.

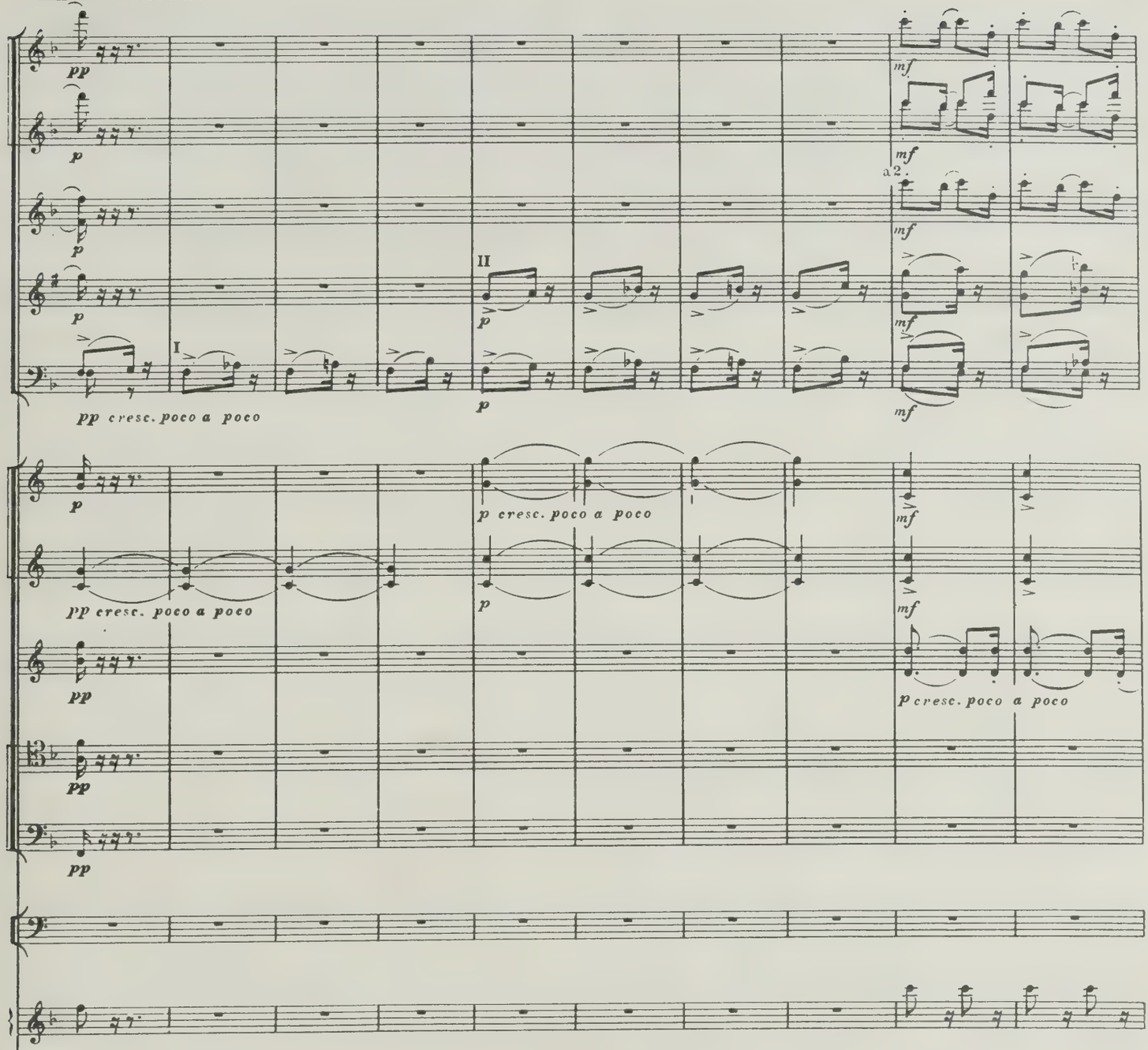

Animato ♩= 88
29
a 2
dim.
Animato ♩= 88
arco
29


a 2
II
I

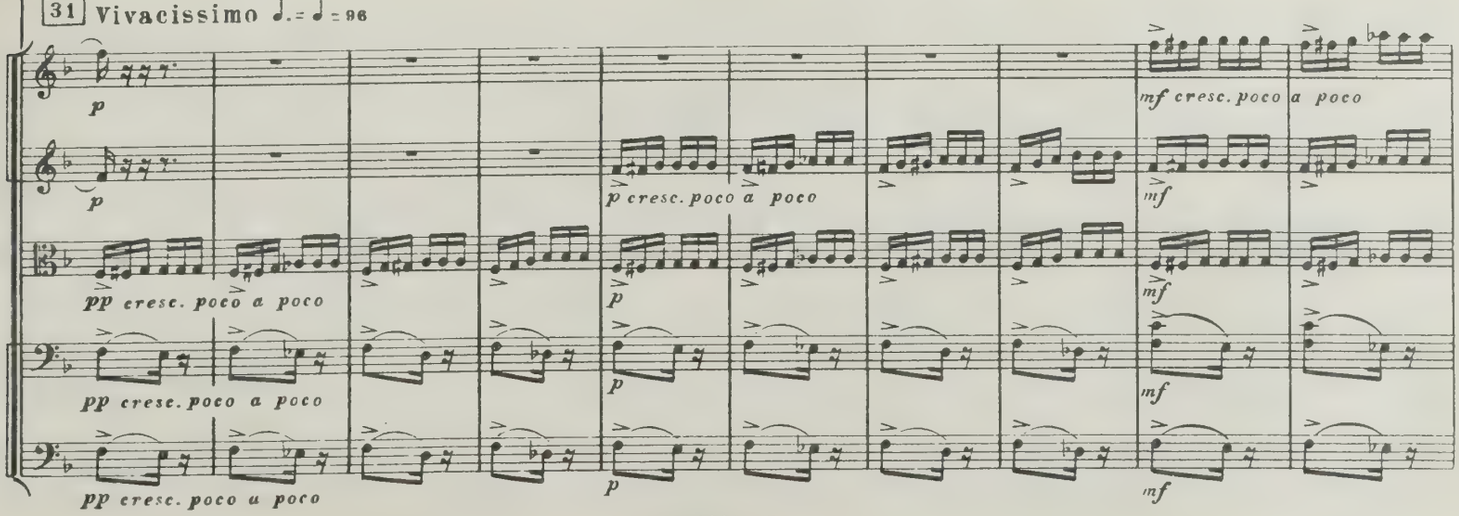

30
p cresc.
f
ff
pp cresc.
pp
a2
mf
saltando
30

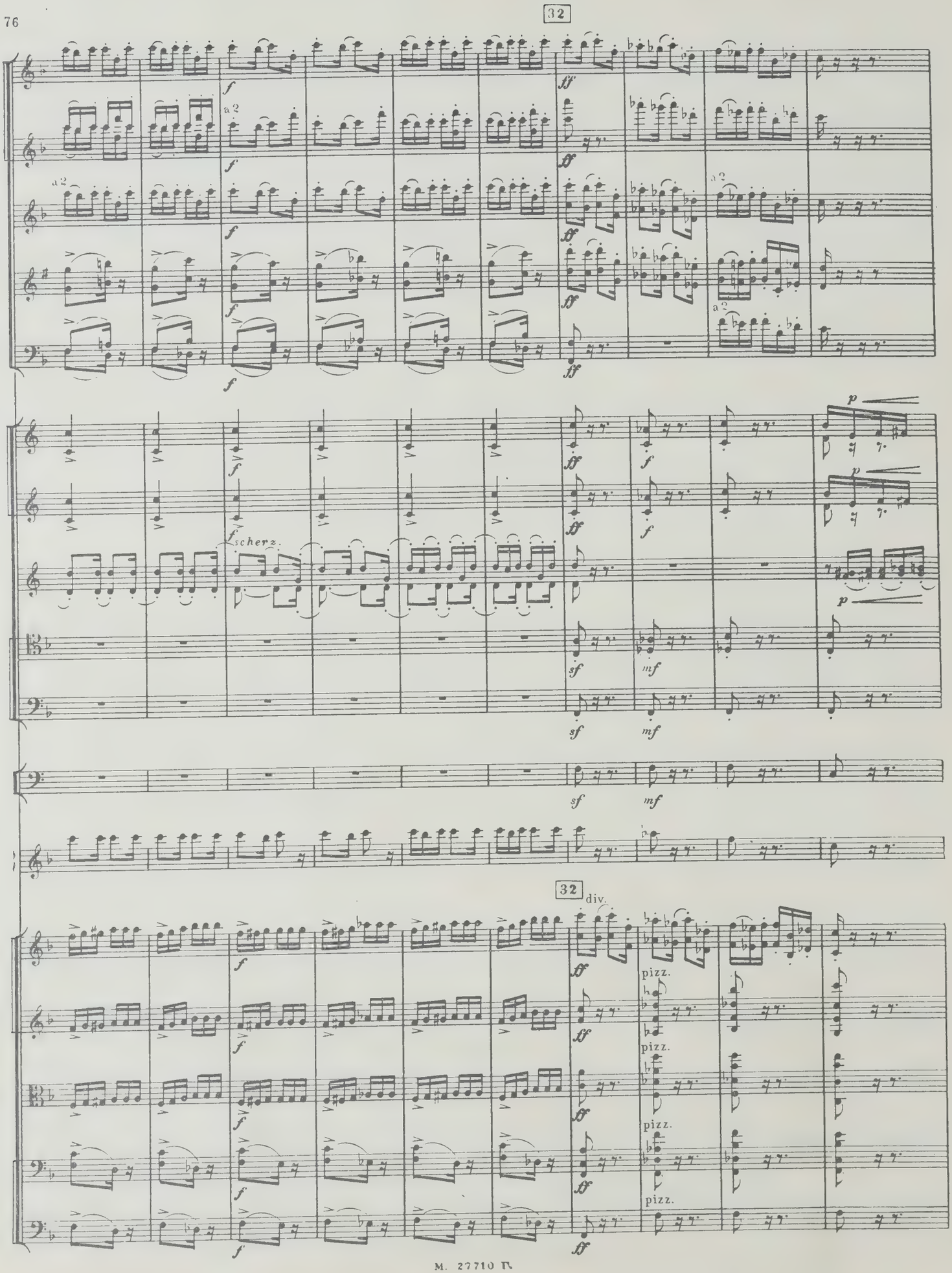

ff
mf
f
f cresc.
p
mf cresc.
tr

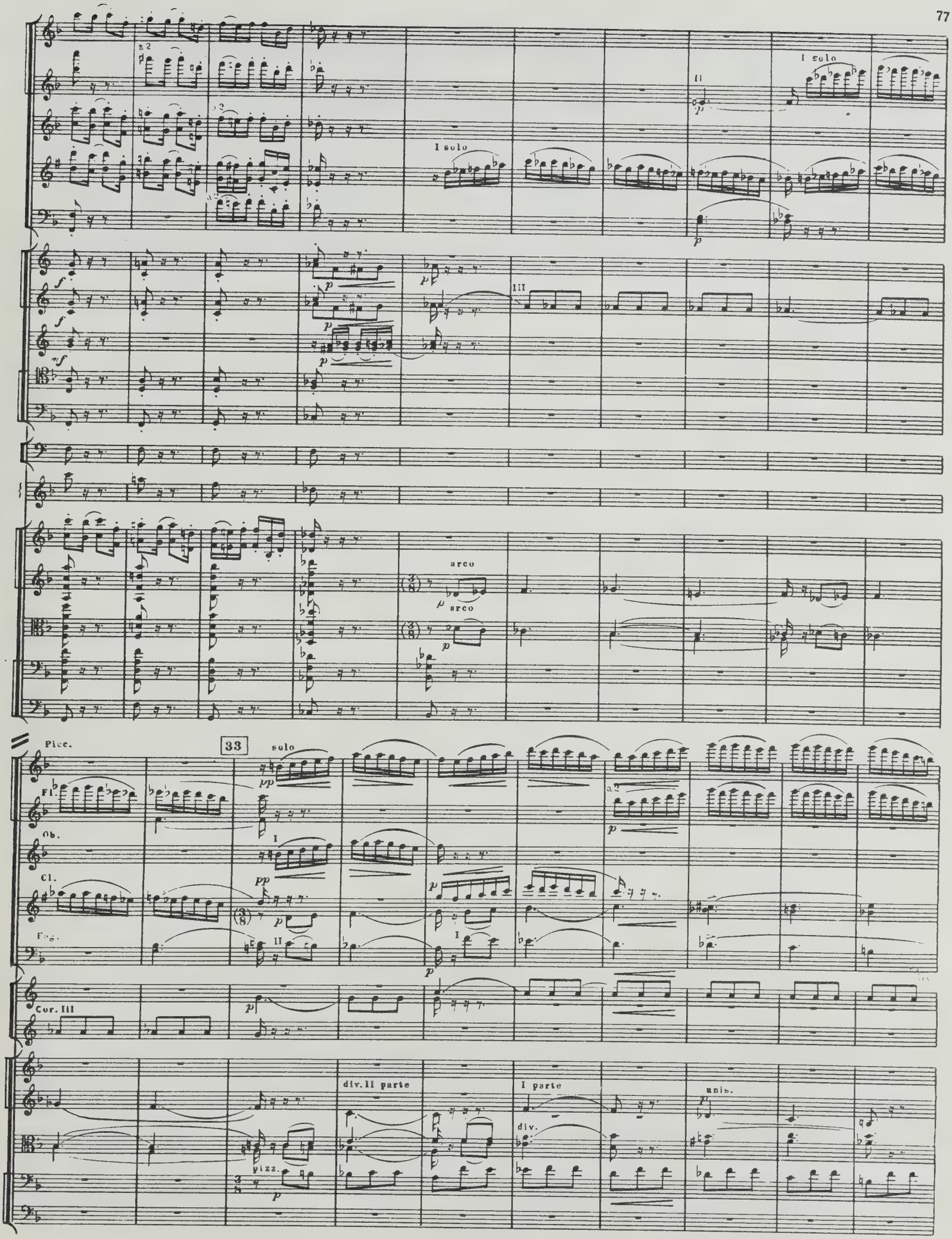
31 Vivacissimo ♩.= ♩ = 96

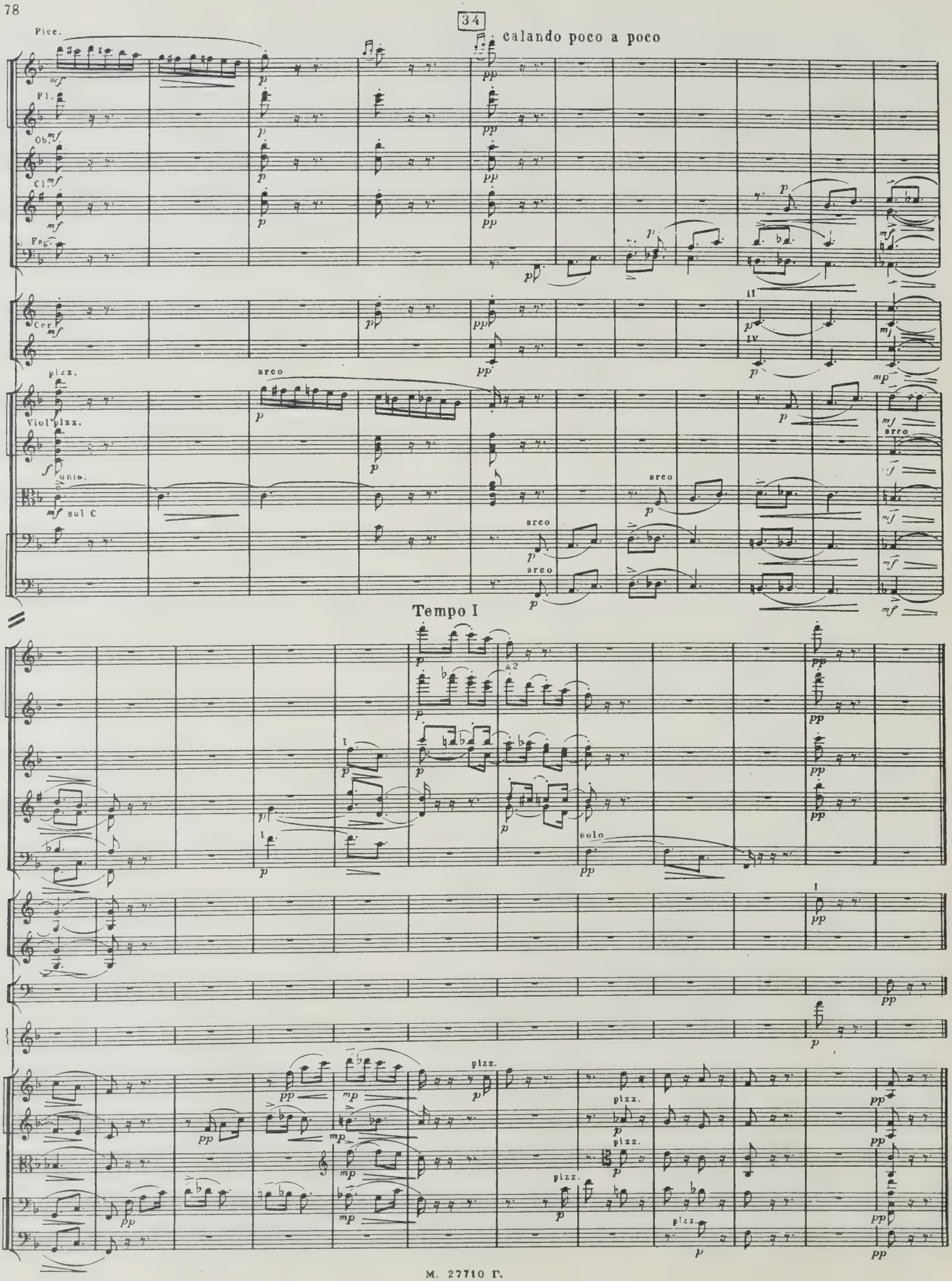


31 Vivacissimo ♩.= ♩ = 96

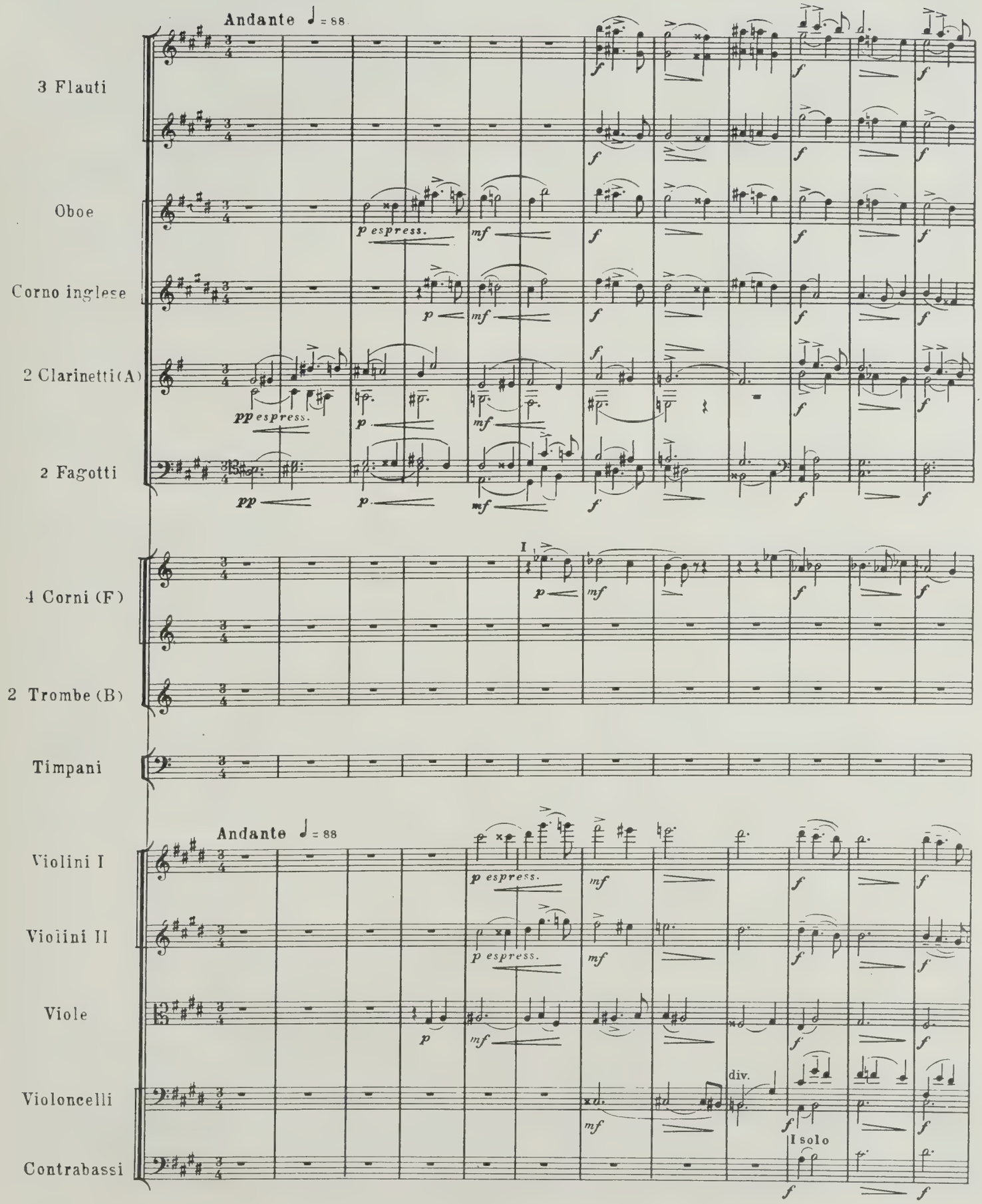


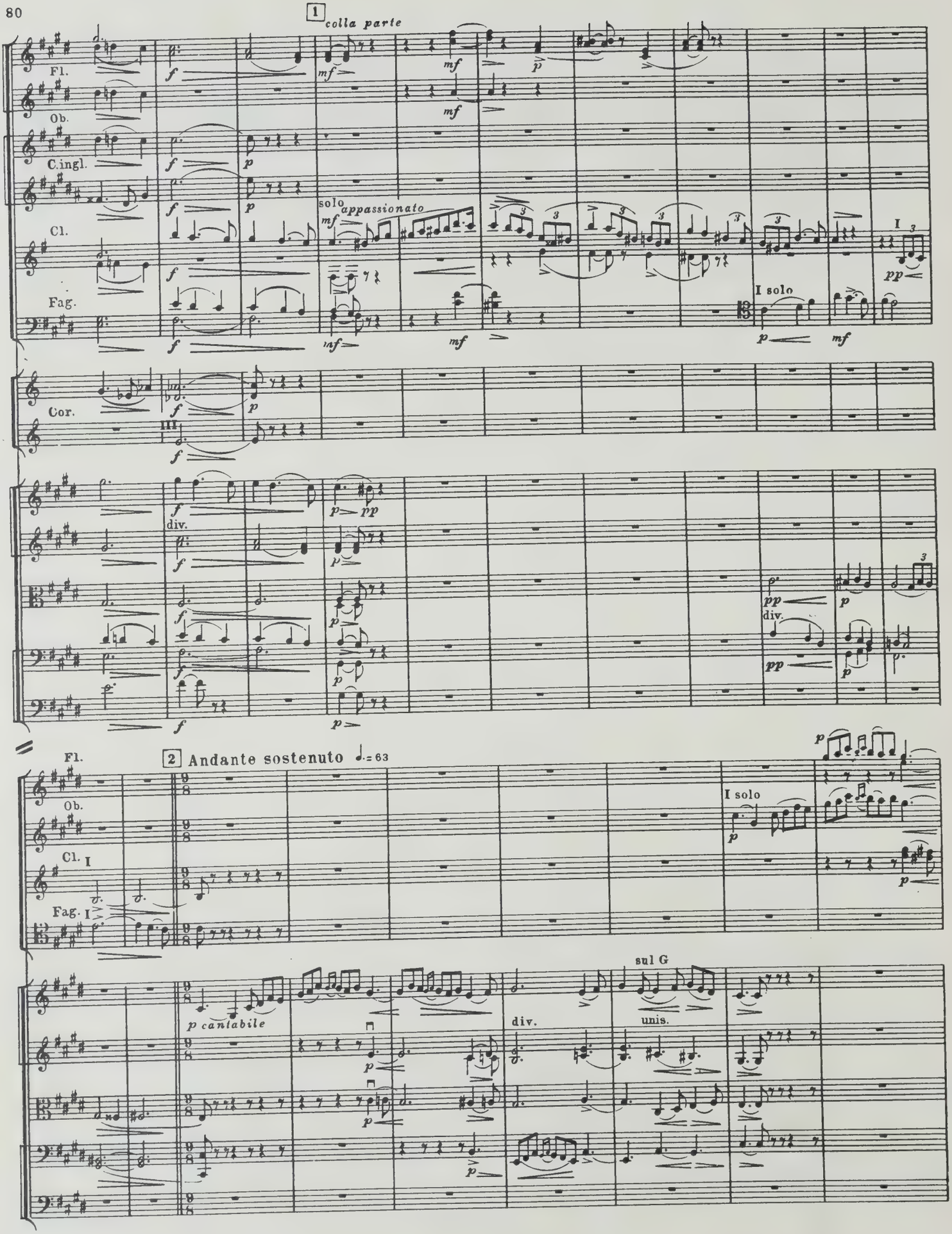

32
a2
f
ff
scherz.
sf
mf
p
32 div.
pizz.

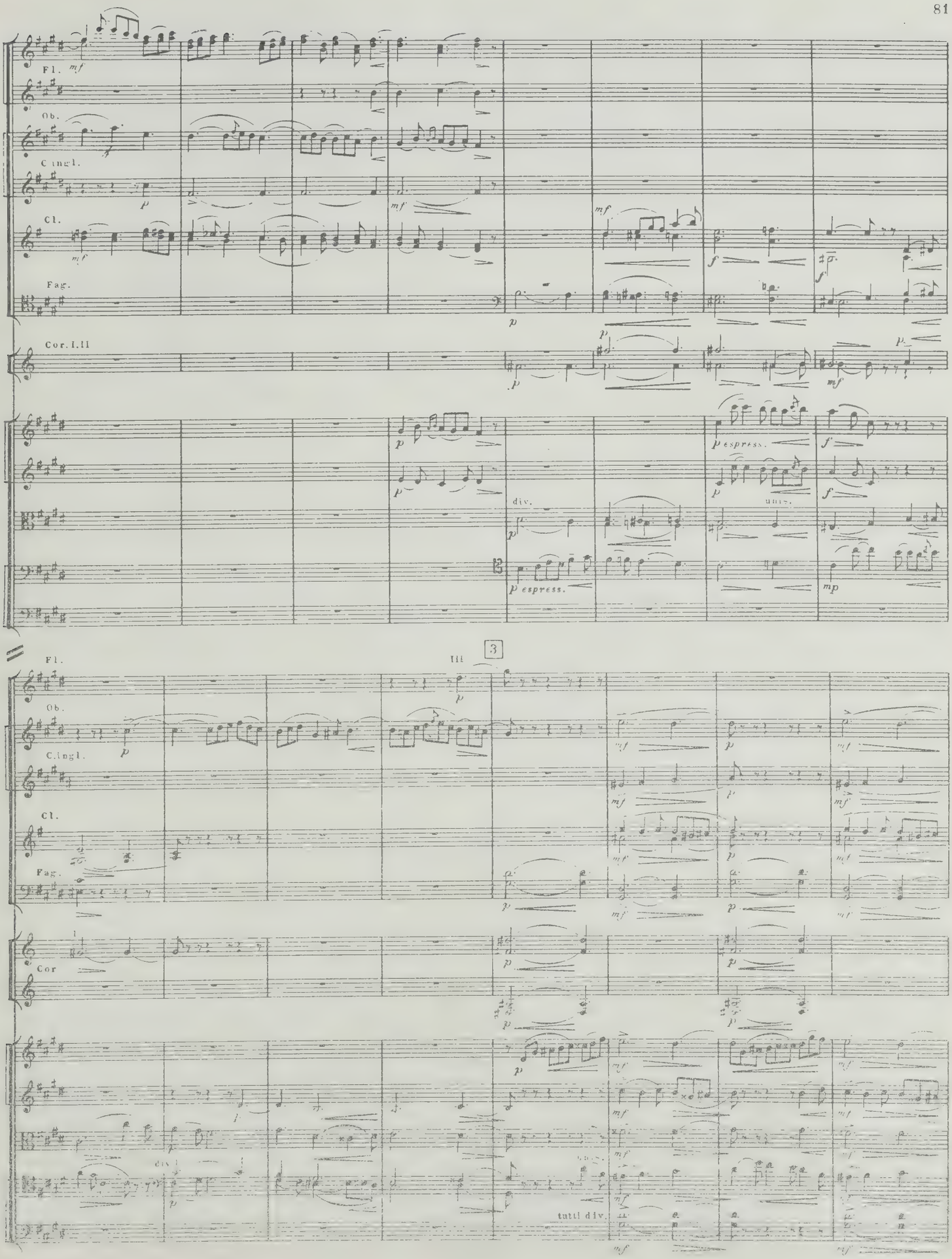

I solo
I solo
arco
arco
33
Picc.
Fl.
Ob.
Cl.
Fag.
Cor. III
solo
a 2
div. II parte
I parte
div.
unis.
pizz.

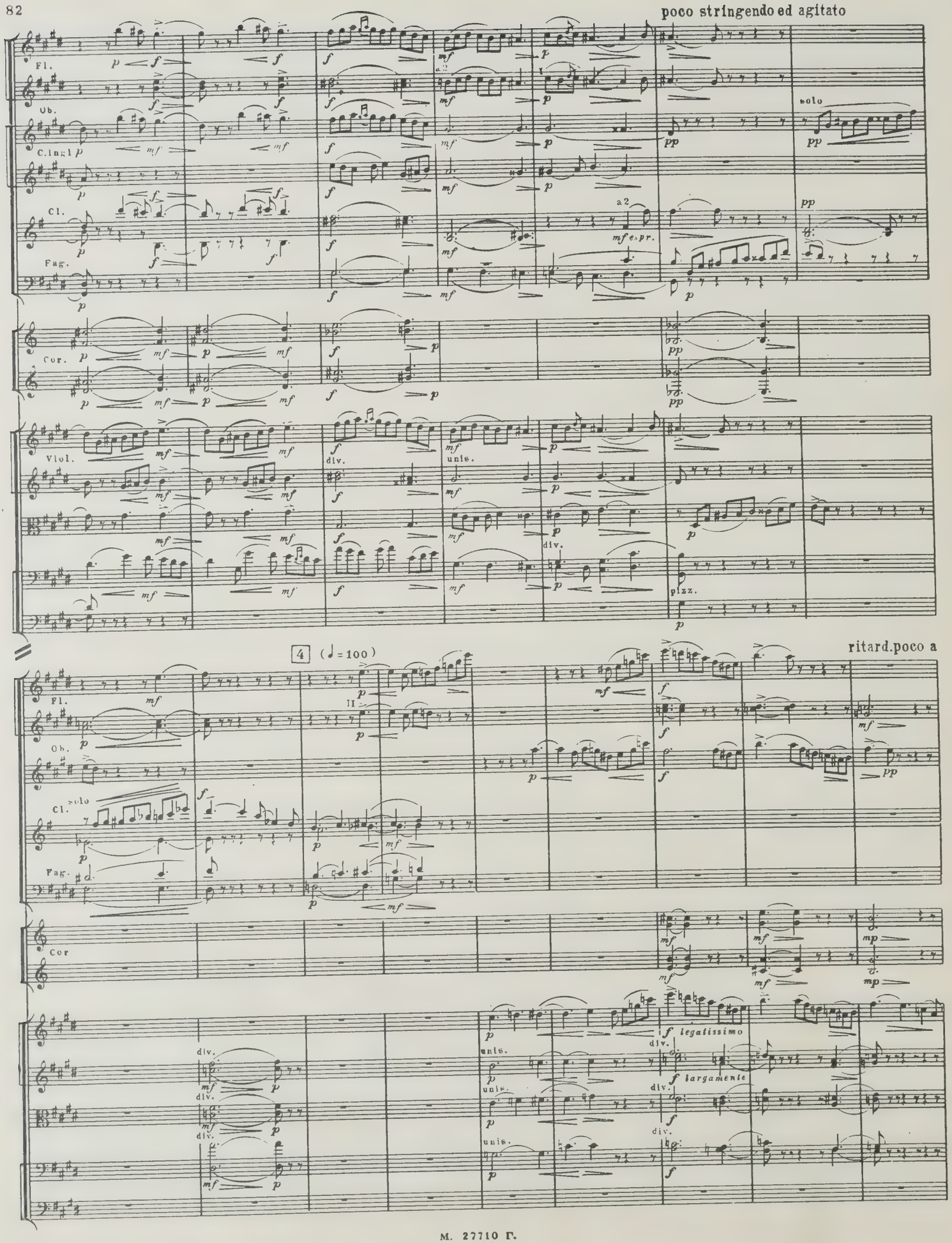

34
calando poco a poco
Pice.
Fl.
Ob.
Cl.
Fag.
Cor.
Viol
pizz.
arco
unis.
sul C
Tempo I
a2
solo

III


Andante ♩ = 88
3 Flauti
Oboe
Corno inglese
2 Clarinetti (A)
2 Fagotti
4 Corni (F)
2 Trombe (B)
Timpani
Andante ♩ = 88
Violini I
Violini II
Viole
Violoncelli
Contrabassi
p espress.
mf
pp espress.
pp
p
f
I
div.
I solo


1
colla parte
Fl.
Ob.
C.ingl.
Cl.
Fag.
Cor.
solo
appassionato
I solo
div.
2 Andante sostenuto ♩.= 63
Cl. I
Fag. I
p cantabile
sul G
unis.


Fl.
Ob.
C.ingl.
Cl.
Fag.
Cor. I.II
div.
p espress.
unis.
Fl.
III
3
Ob.
C.ingl.
Cl.
Fag.
Cor
div.
unis.
tutti div.


poco stringendo ed agitato
Fl.
Ob.
Clngl
Cl.
Fag.
Cor.
Viol.
div.
unis.
pizz.
solo
a2
mf espr.
4 (♩=100)
ritard.poco a
legatissimo
largamente

poco

5 a tempo (♩. = 63)

Fl.

Ob.

C.Ingl.

solo

Cl.

Fag.

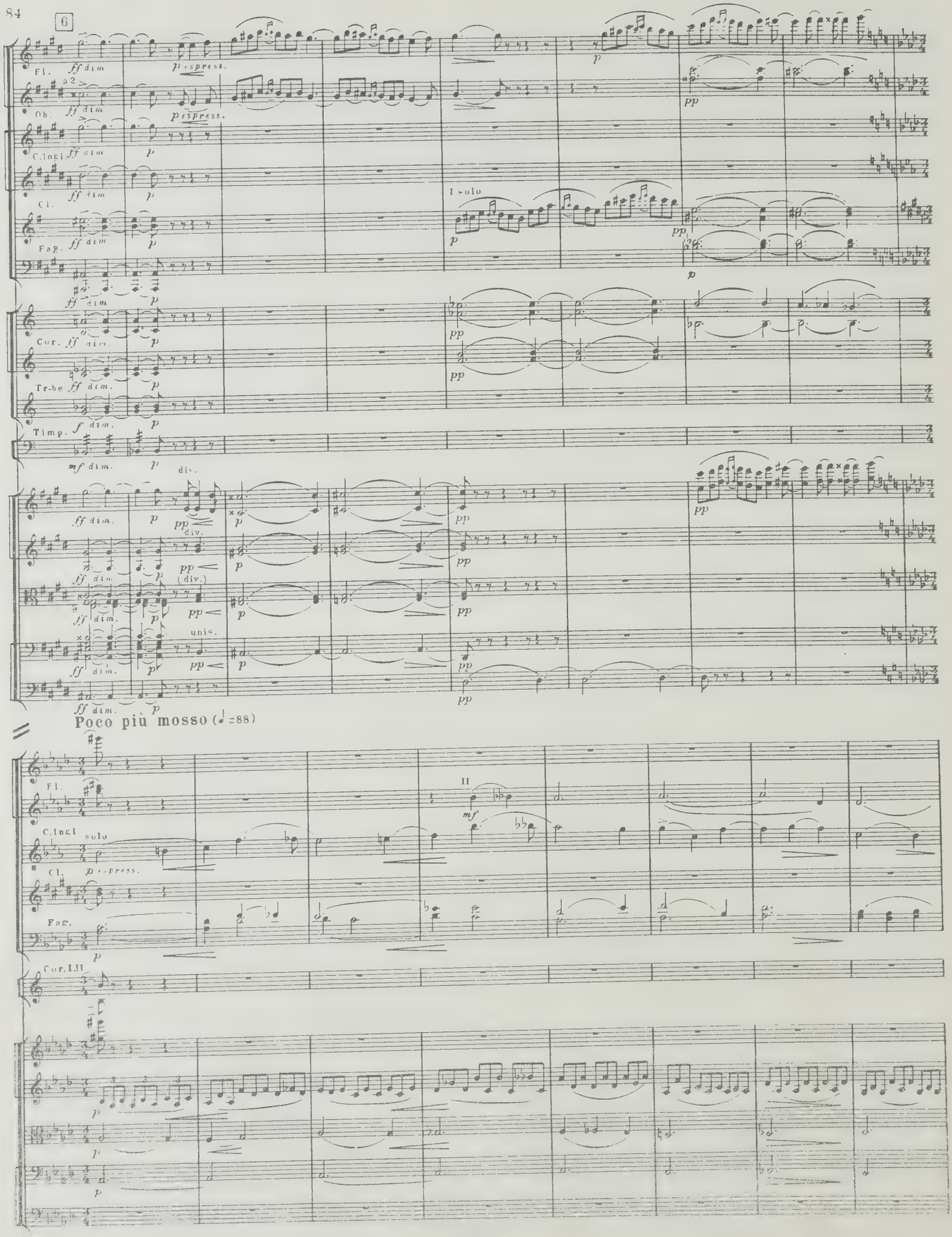
Cor.

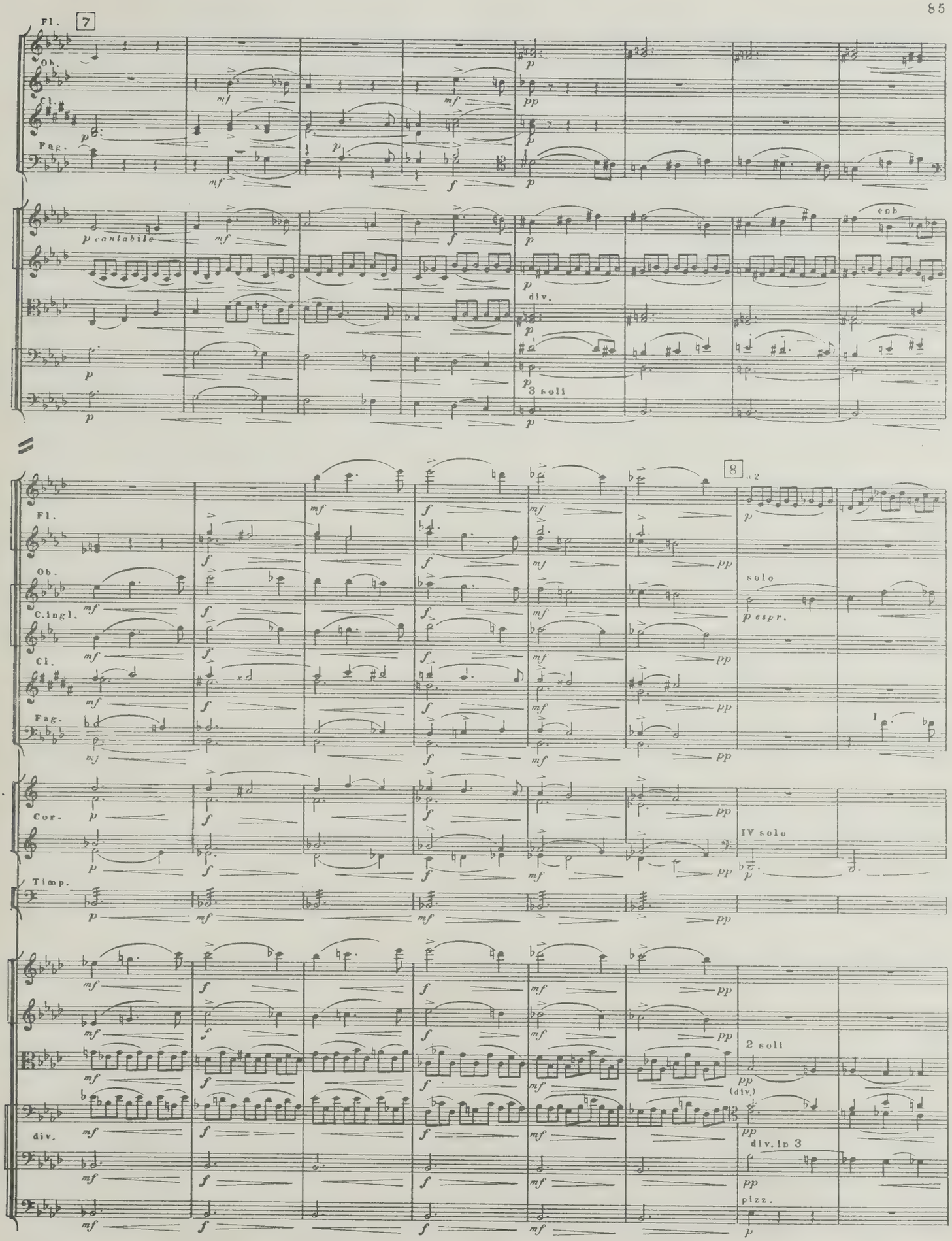
div

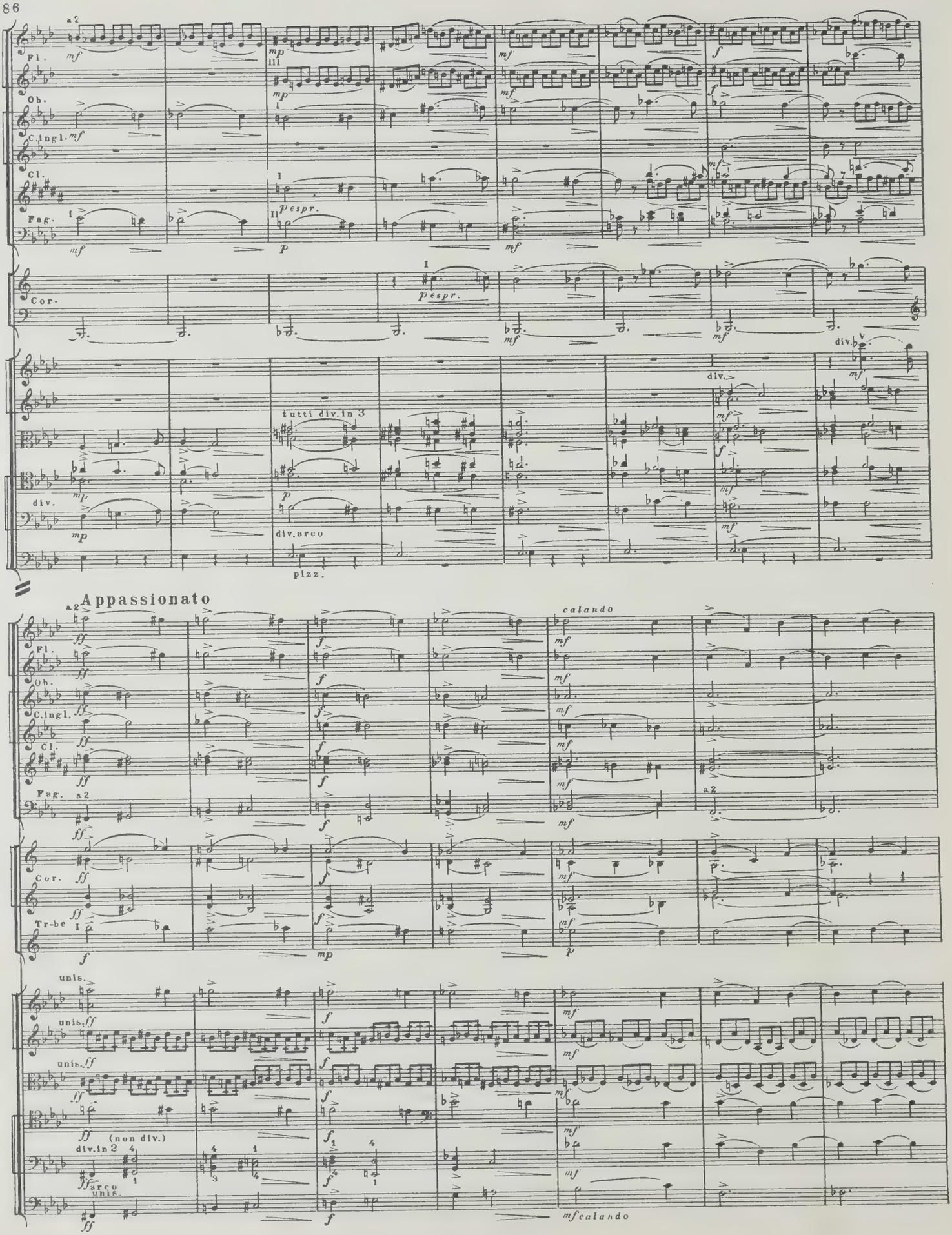
unis.

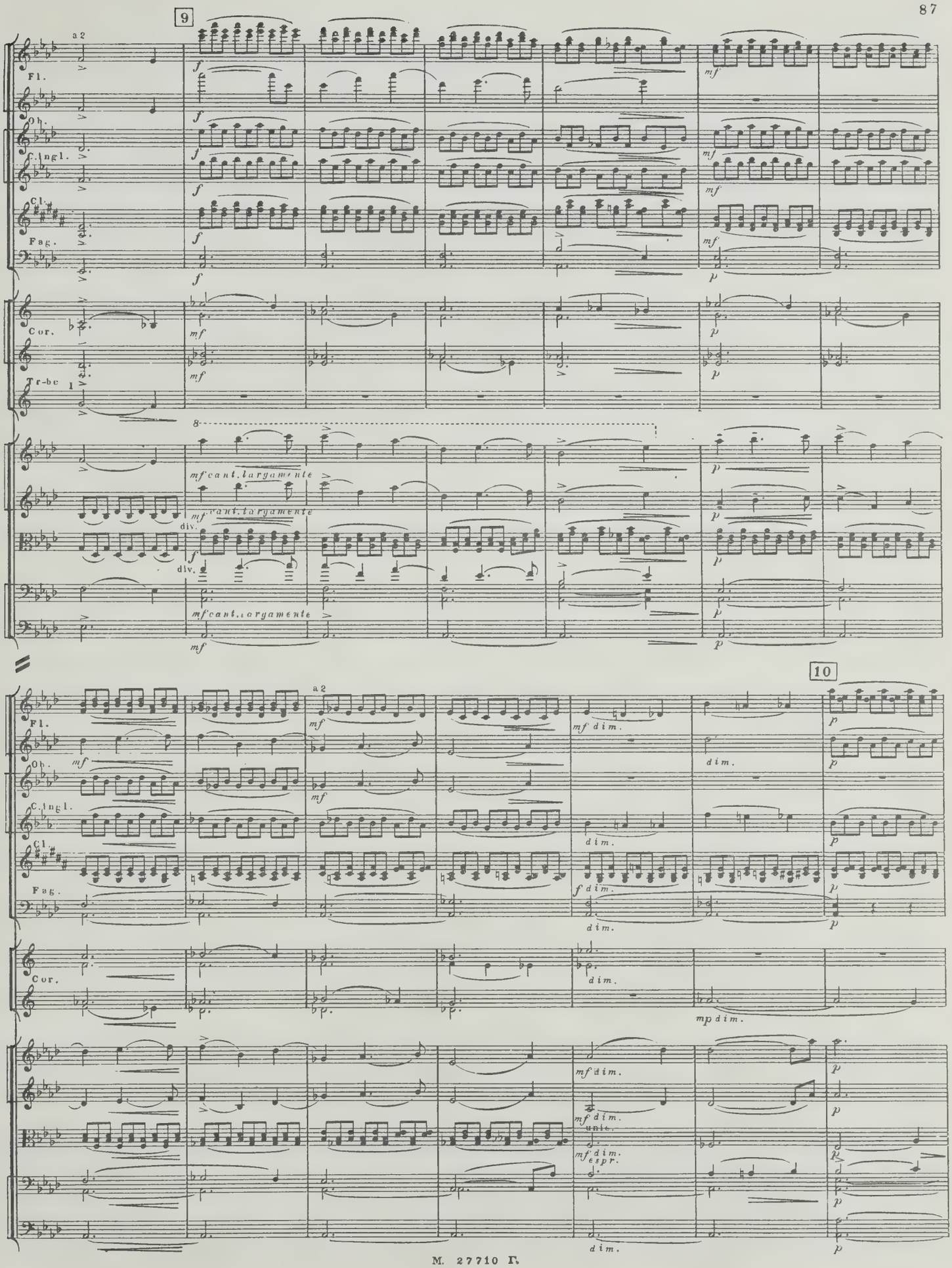
pizz.

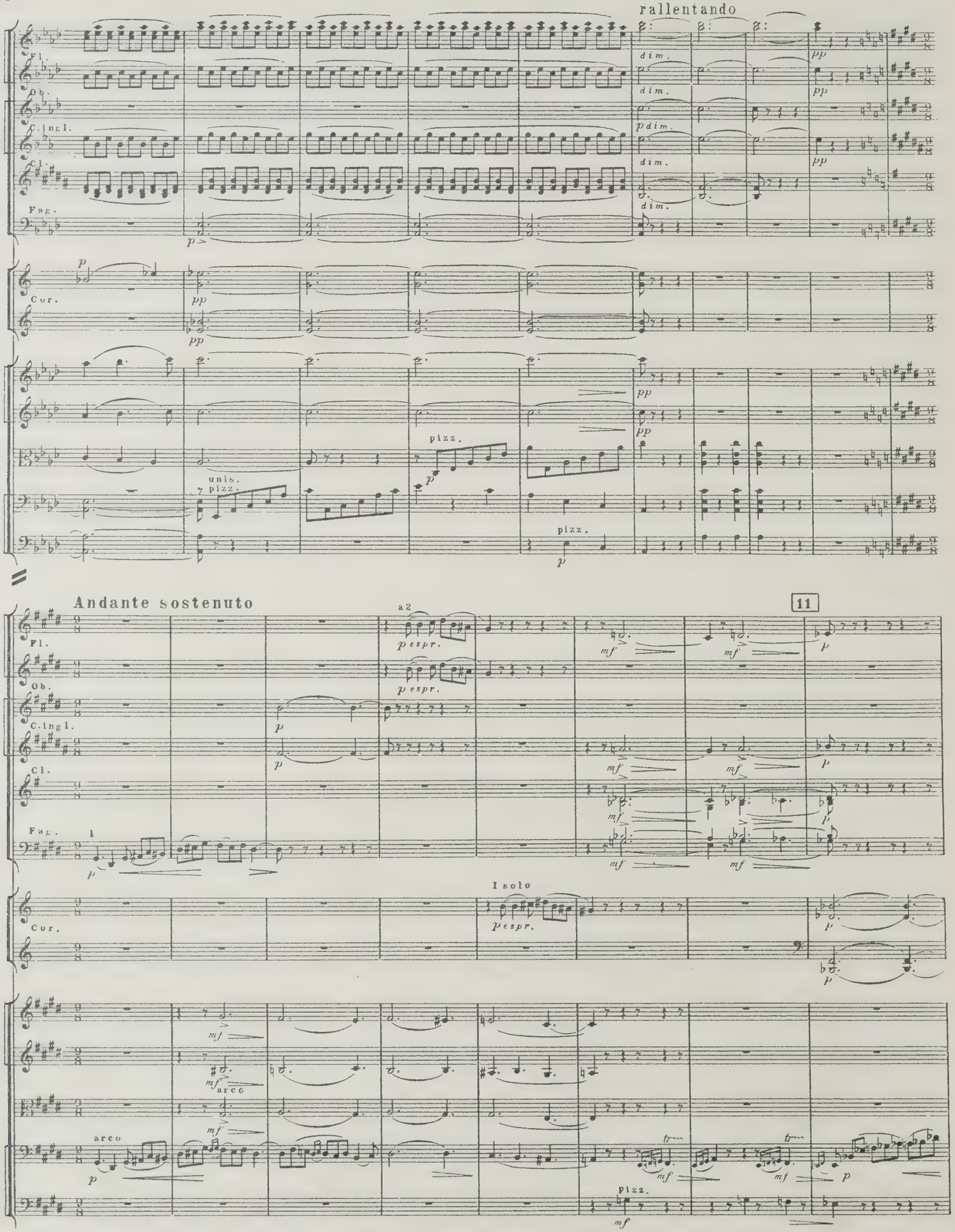
arco

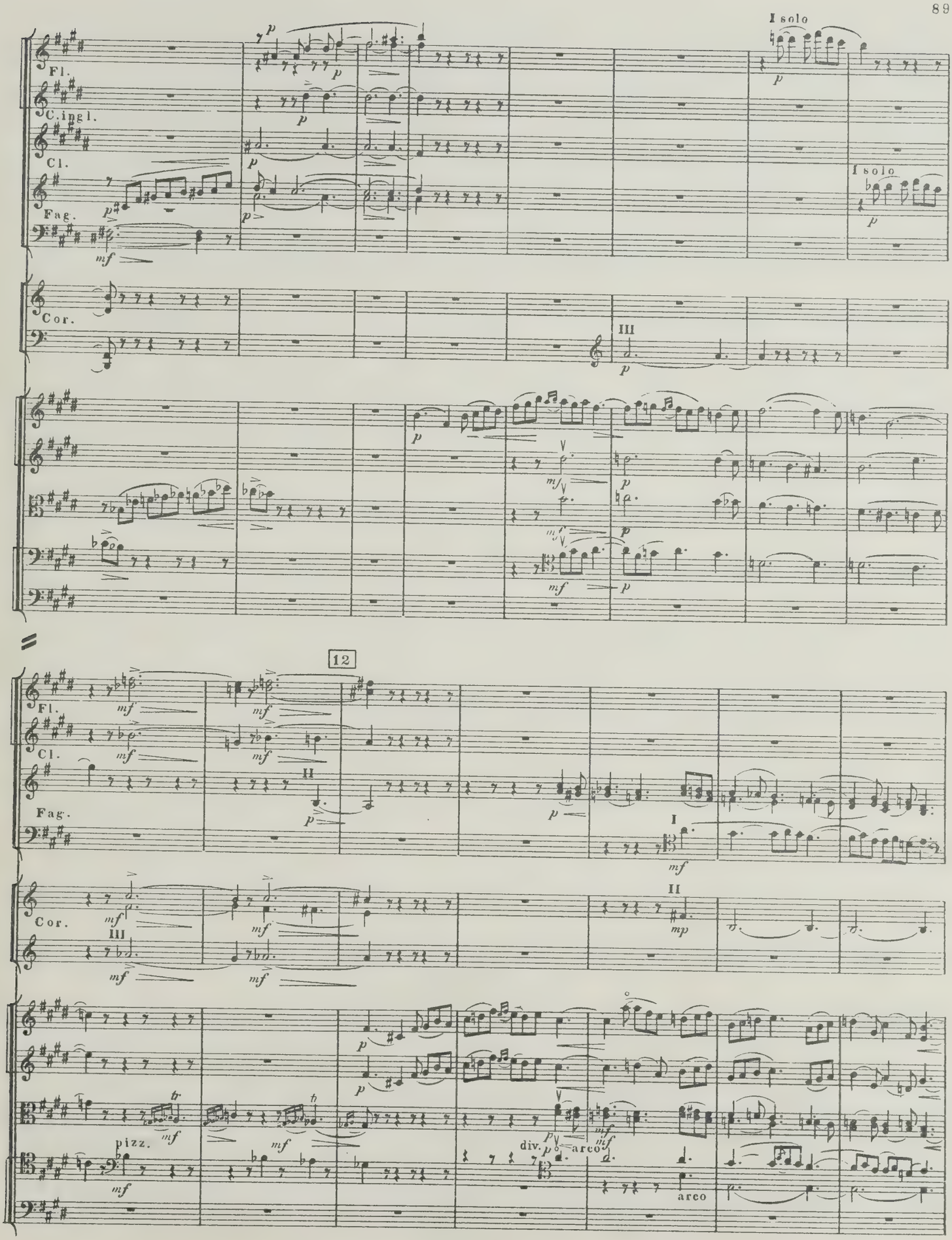

6
Fl.
ff dim
p espress.
a 2
Ob.
C.Ingl.
Cl.
I solo
Fag.
Cor.
Tr-be
Timp.
mf dim.
div.
(div.)
unis.
Poco più mosso (♩=88)
II
mf
solo
Cor. I.II

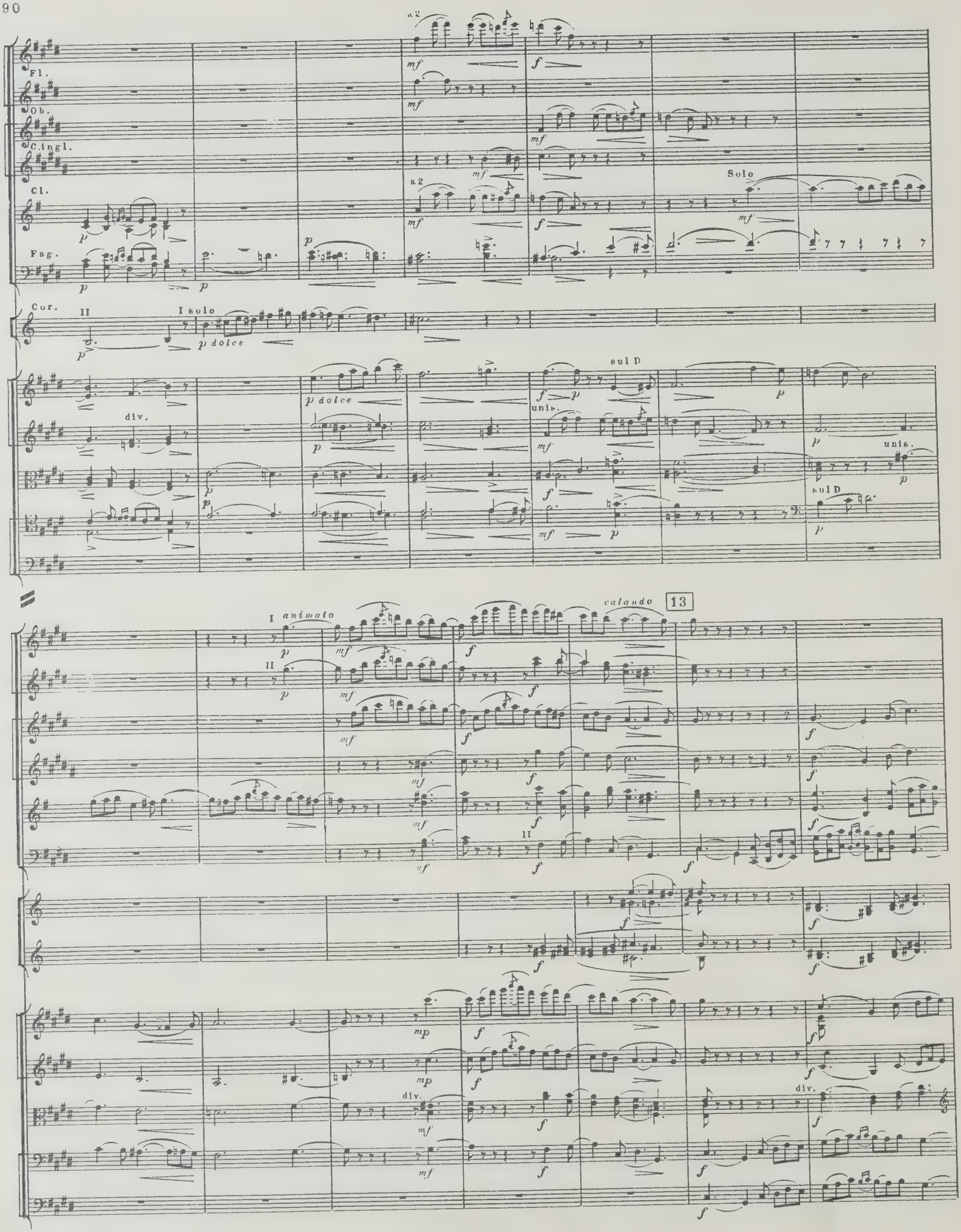

7
Fl.
Ob.
Cl.
Fag.
p cantabile
div.
3 soli
enb
8
a 2
solo
p espr.
C.ingl.
Cor.
IV solo
Timp.
2 soli
(div.)
div.
div. in 3
pizz.


a2
Fl.
Ob.
C.ingl.
Cl.
Fag.
Cor.
tutti div.in 3
div.
div.arco
pizz.
Appassionato
calando
Tr-be I
unis.
(non div.)
div.in 2
arco
mf calando

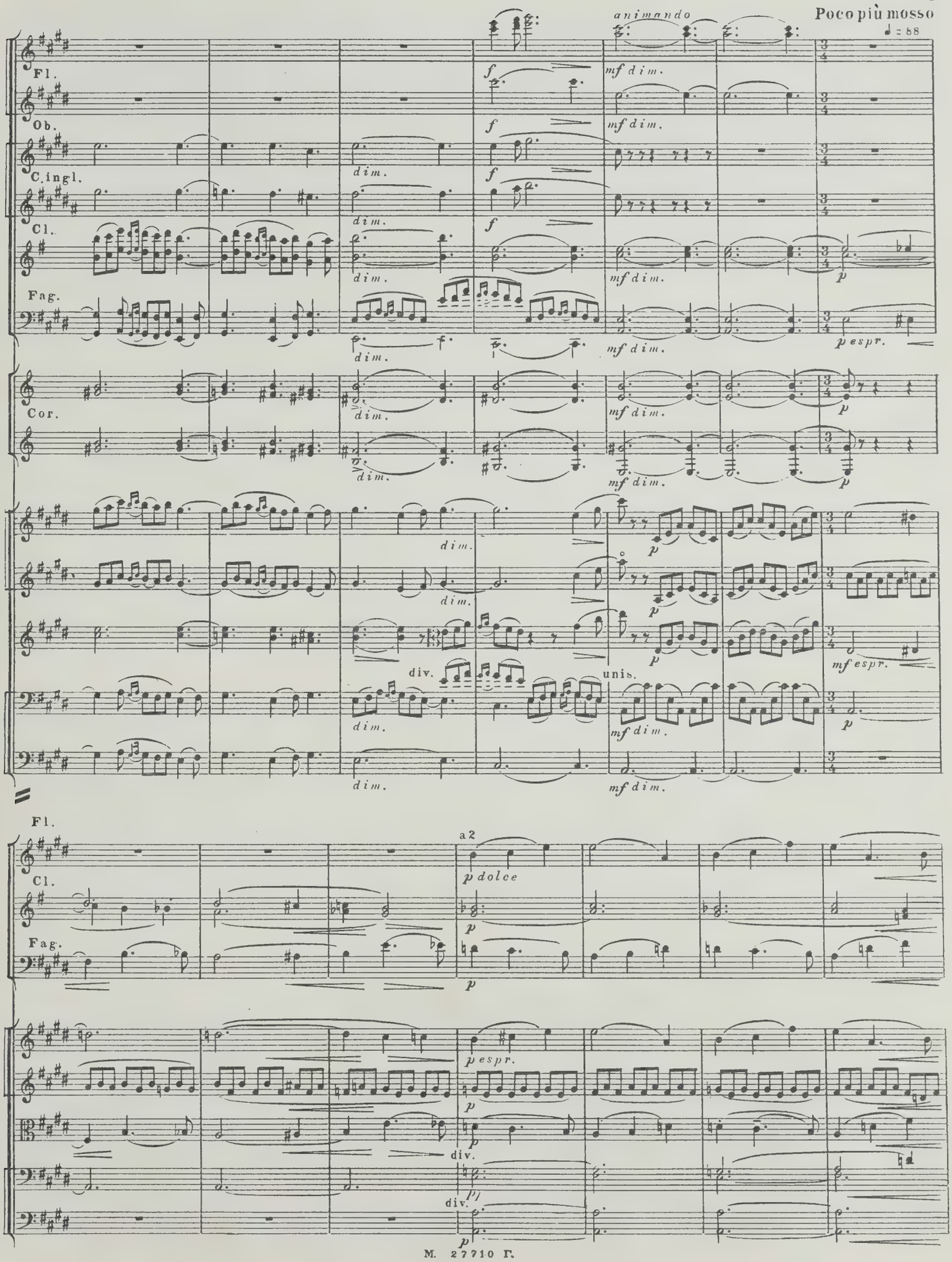

9
a 2
Fl.
Ob.
C. Ingl.
Cl.
Fag.
Cor.
Tr-bc
mf cant. largamente
div.
10
mf dim.
f dim.
mp dim.
unis.
espr.

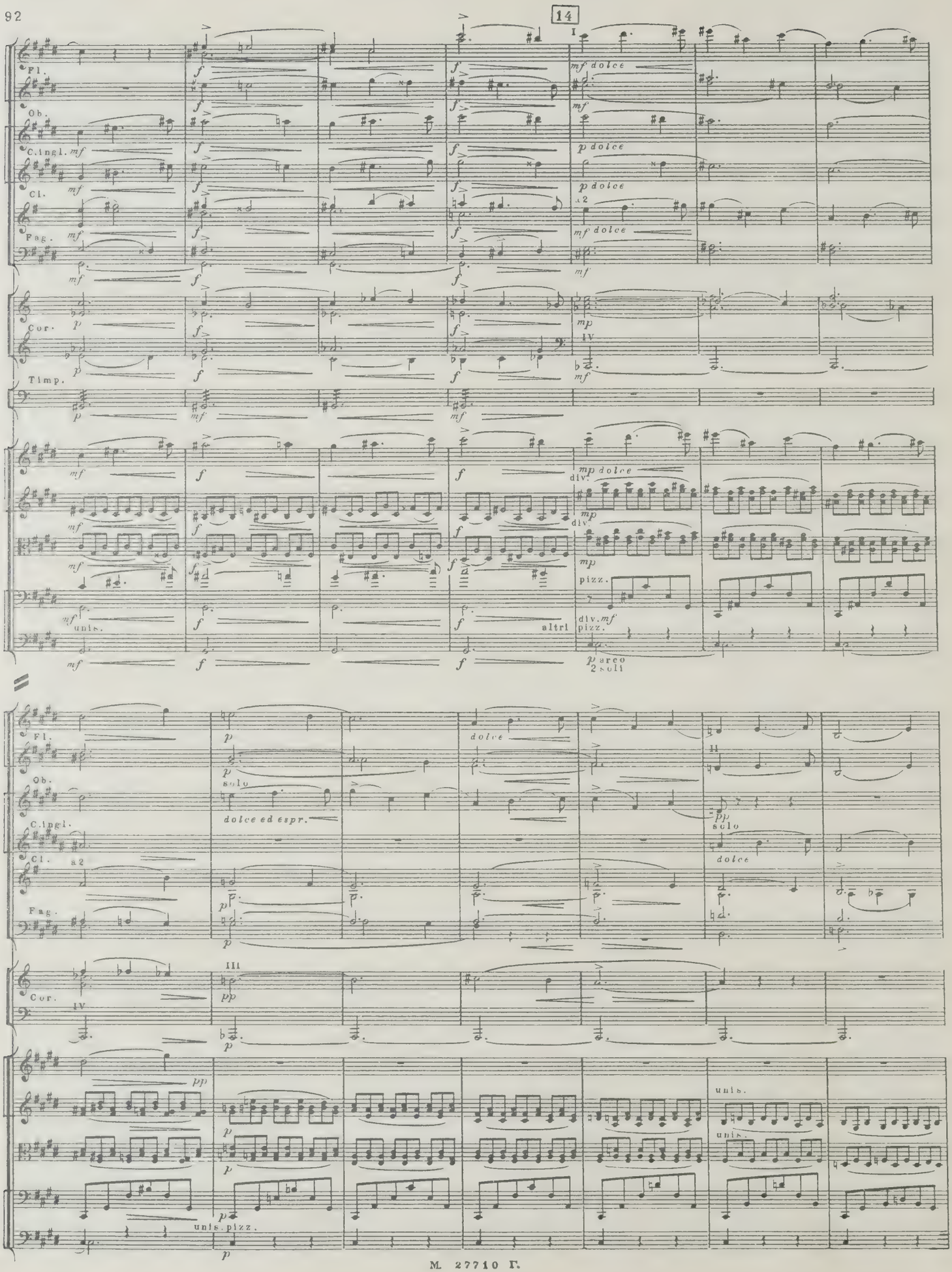

rallentando
Fl.
Ob.
C.ingl.
Cl.
Fag.
Cor.
dim.
pp
unis.
pizz.
Andante sostenuto
11
a2
p espr.
I solo
arco
tr
mf
M. 27710 Г.

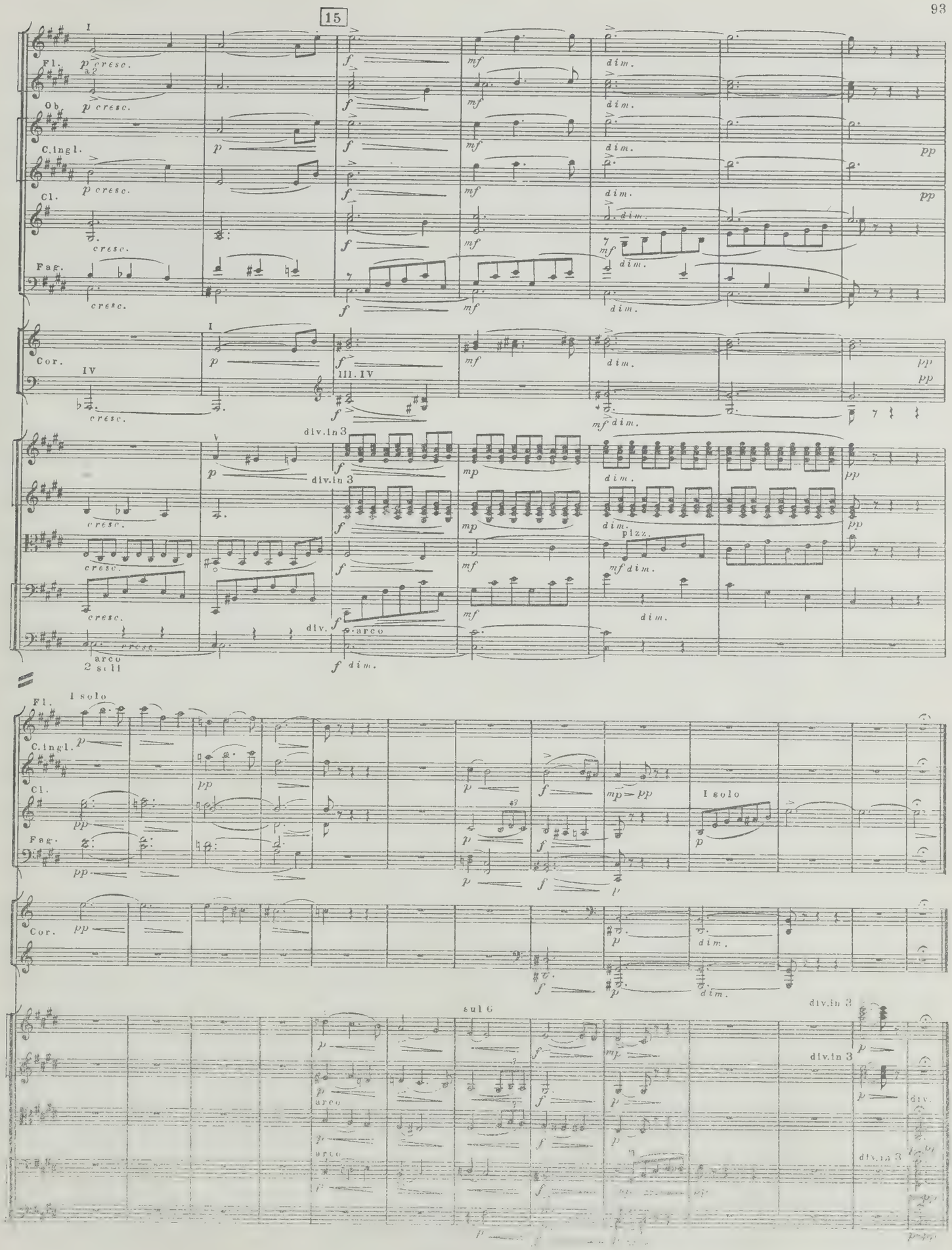

I solo
Fl.
C.ingl.
Cl.
Fag.
Cor.
III
12
II
I
mp
pizz.
div.
arco


a2
Fl.
Ob.
C.Ingl.
Cl.
Fag.
Cor.
II
I solo
p dolce
Solo
div.
unis.
sul D
I animato
II
calando
13

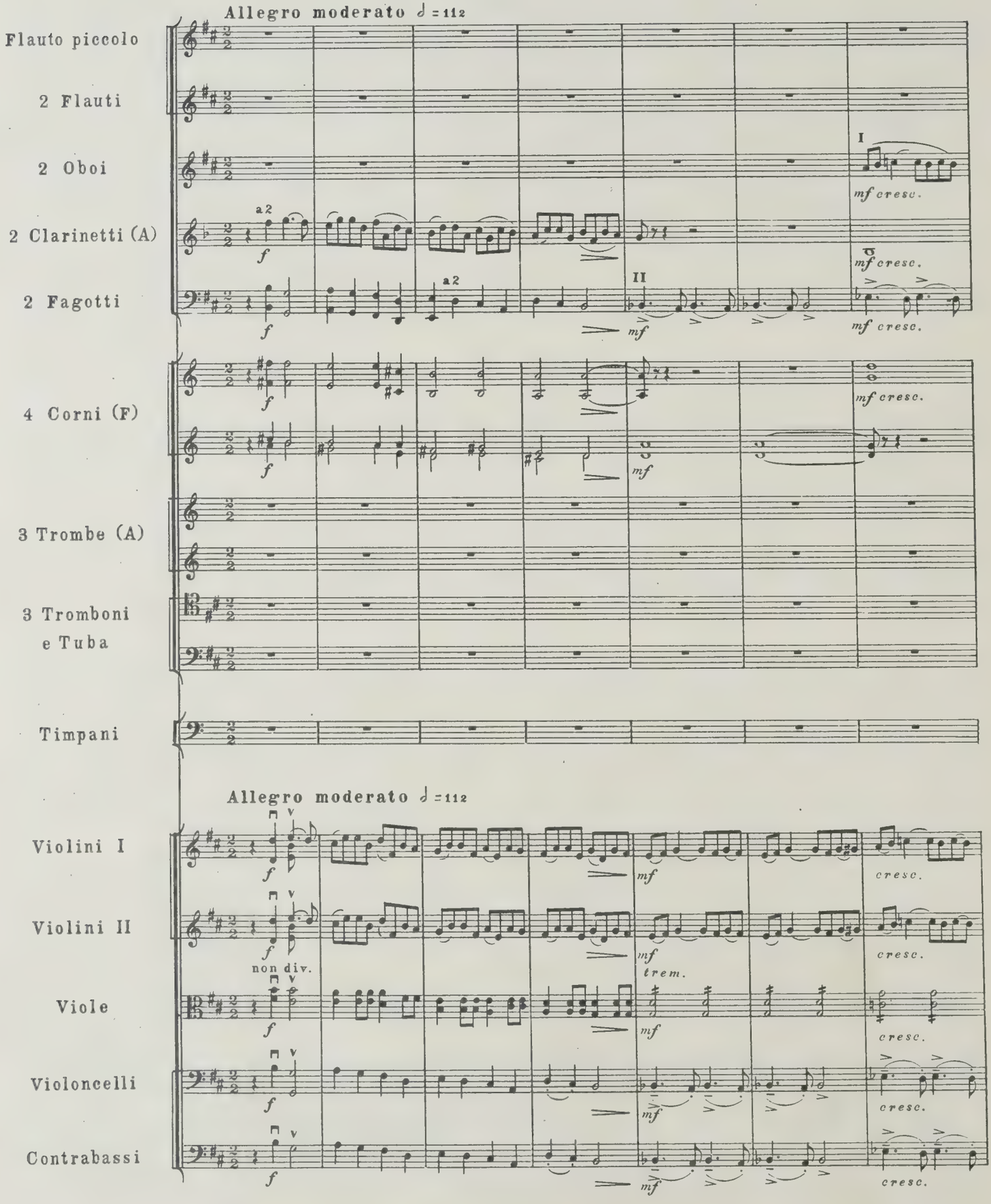
Poco più mosso

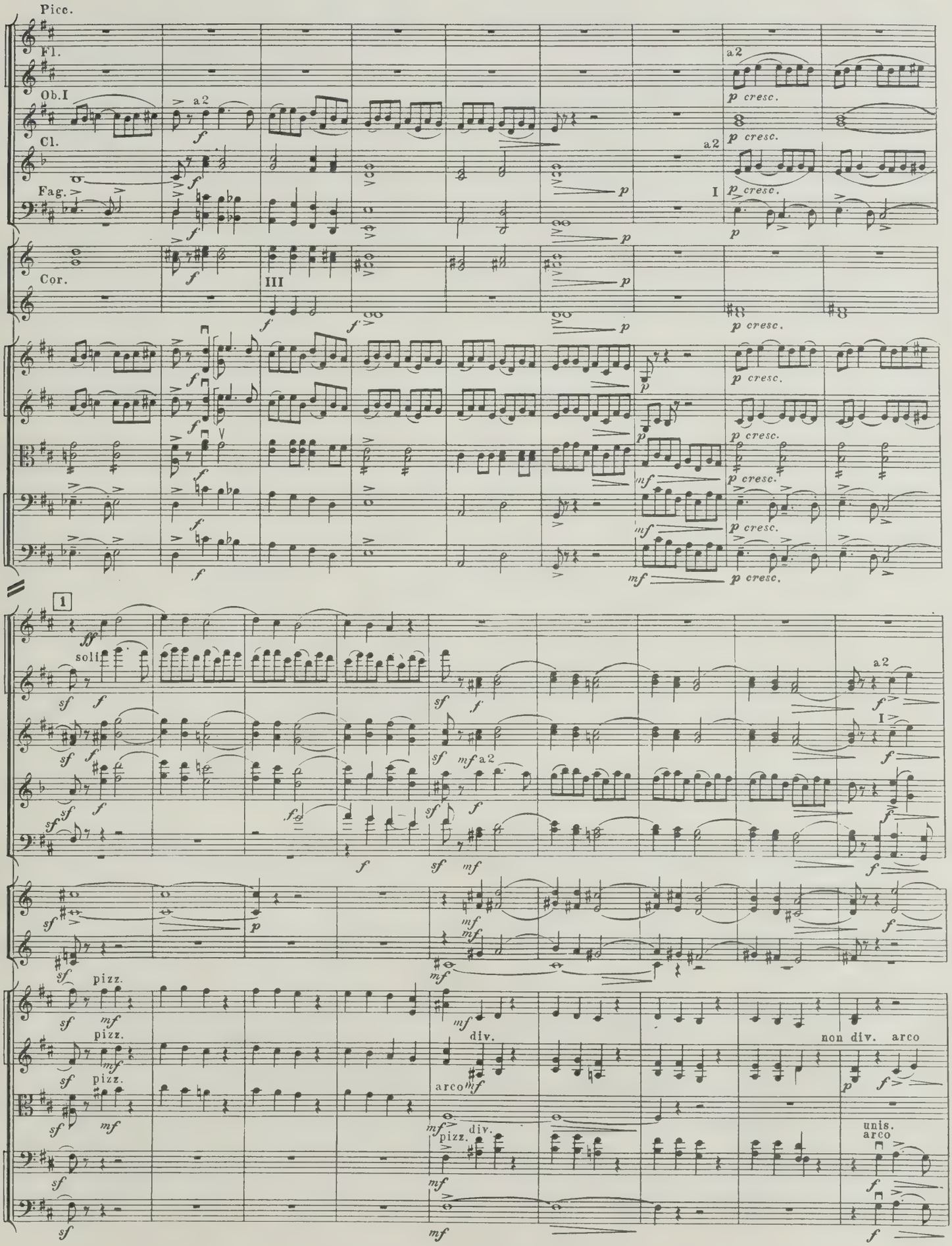


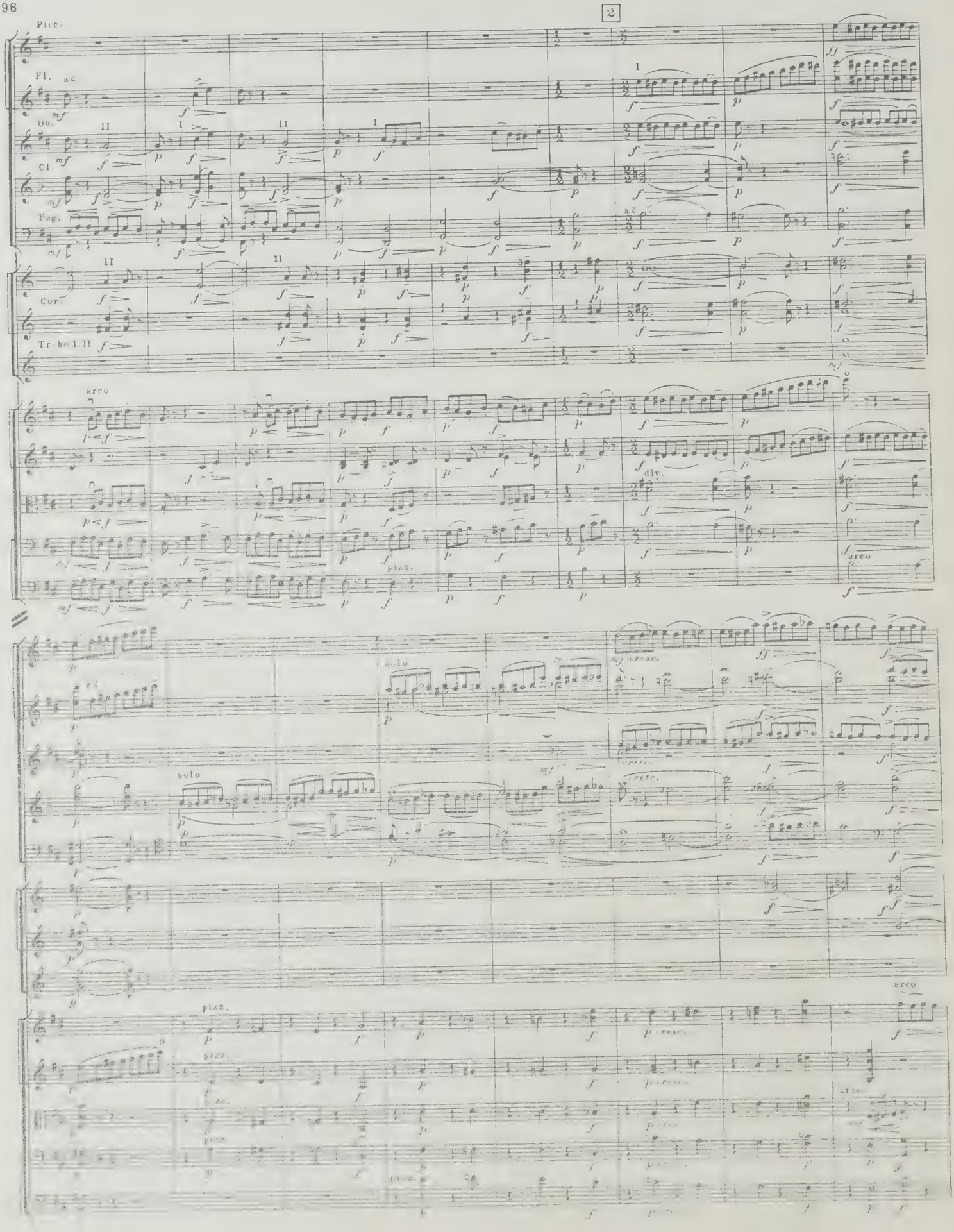

14
Fl.
Ob.
C.ingl.
Cl.
Fag.
Cor.
Timp.
mf dolce
p dolce
a2
mp dolce
div.
pizz.
unis.
altri
p arco
2 soli
solo
dolce ed espr.
dolce
unis. pizz.

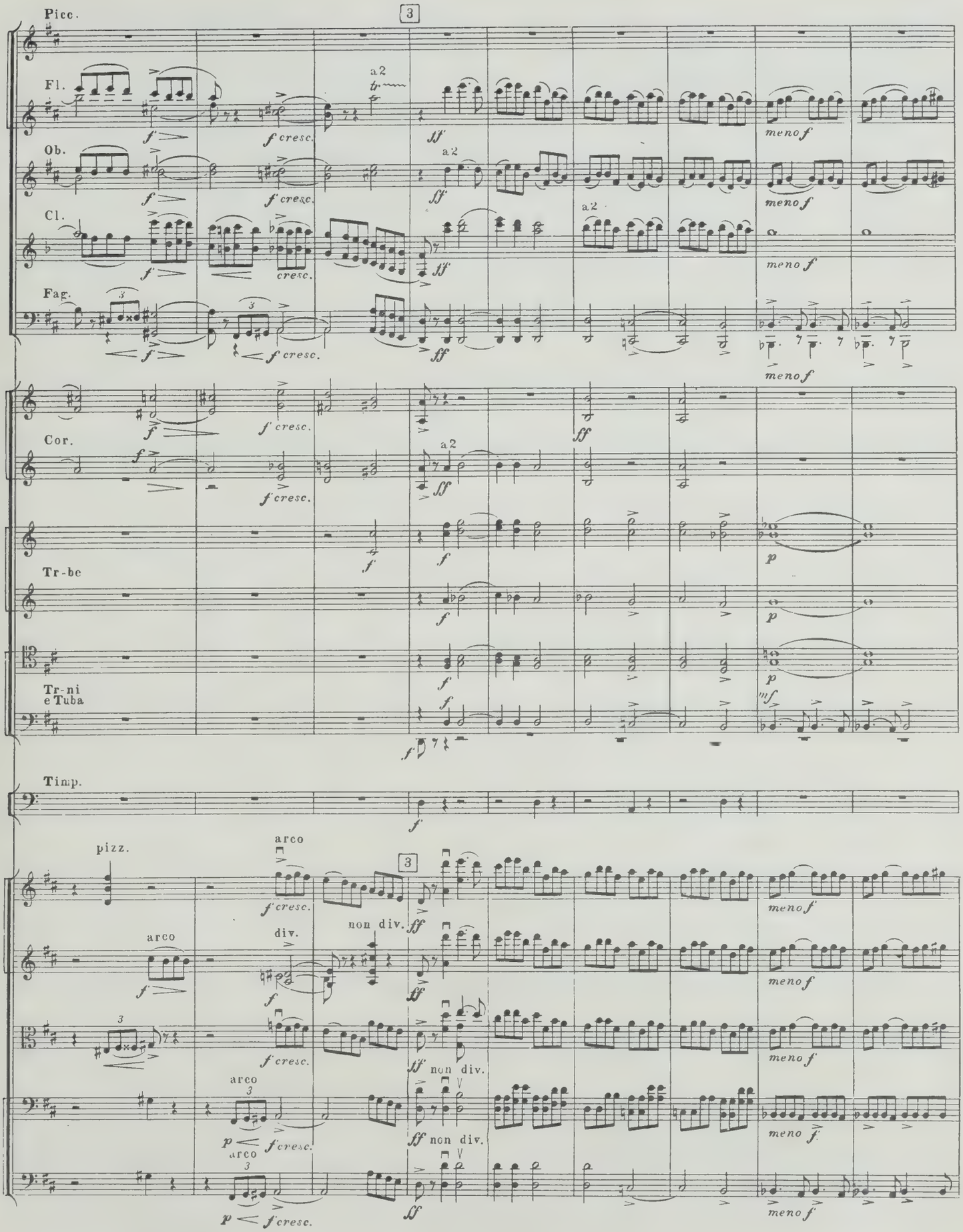

15
Fl.
Ob.
C.ingl.
Cl.
Fag.
Cor.
I
IV
III. IV
div. in 3
pizz.
arco
2 soli
I solo
sul G

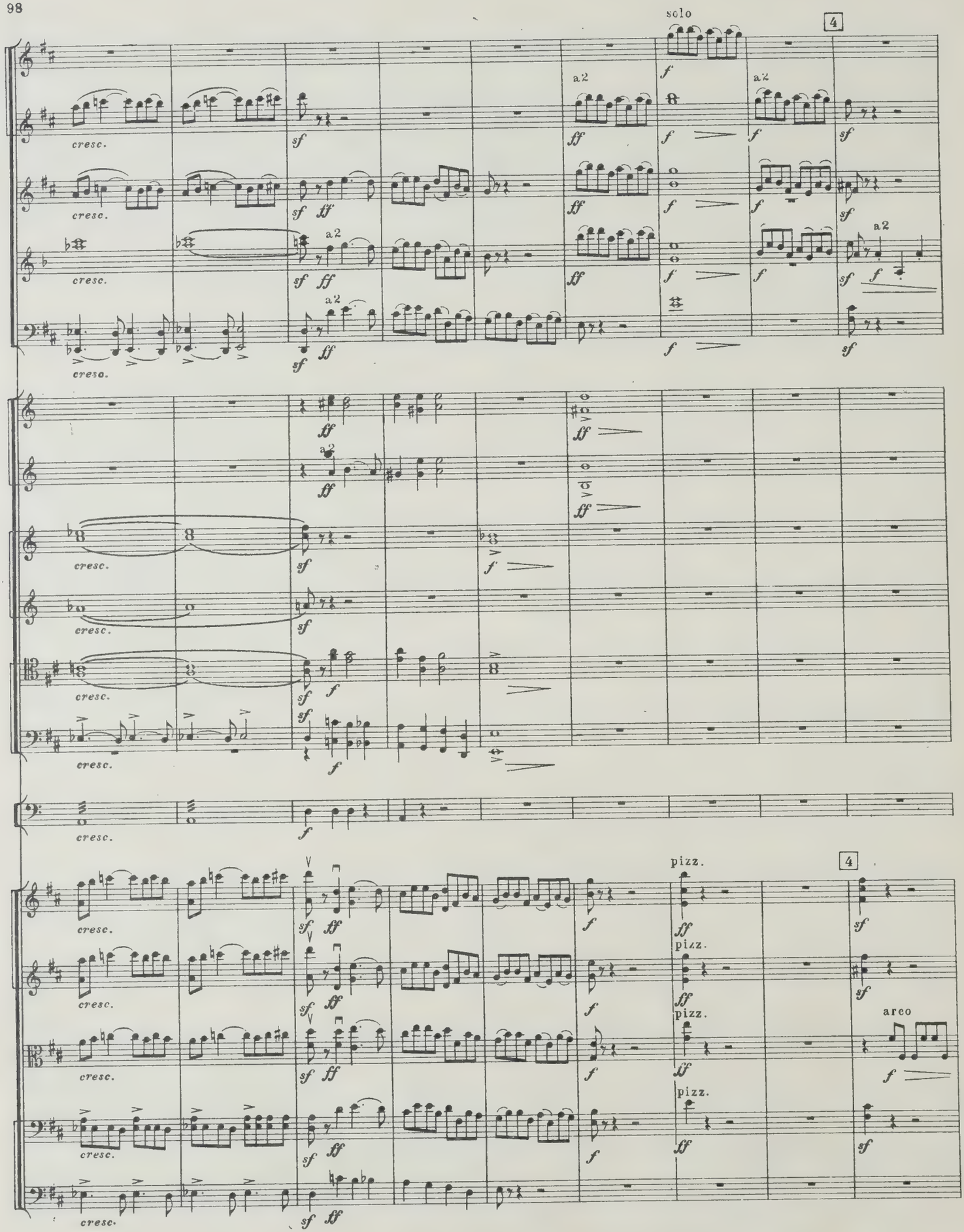
IV
FINALE

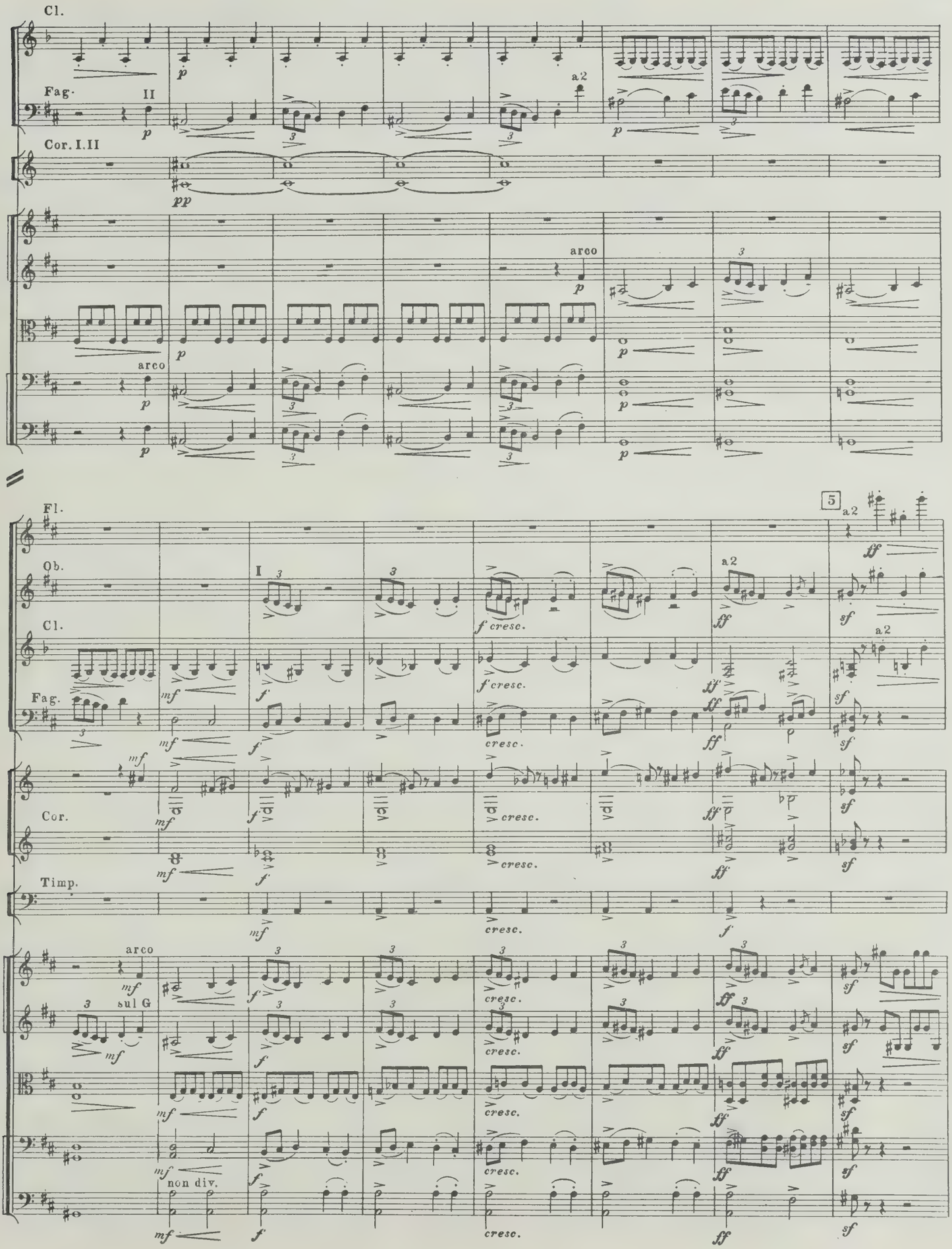

Allegro moderato ♩ = 112
Flauto piccolo
2 Flauti
2 Oboi
2 Clarinetti (A)
2 Fagotti
4 Corni (F)
3 Trombe (A)
3 Tromboni e Tuba
Timpani
Allegro moderato ♩ = 112
Violini I
Violini II
Viole
Violoncelli
Contrabassi
a2
I
II
mf cresc.
non div.
trem.
cresc.

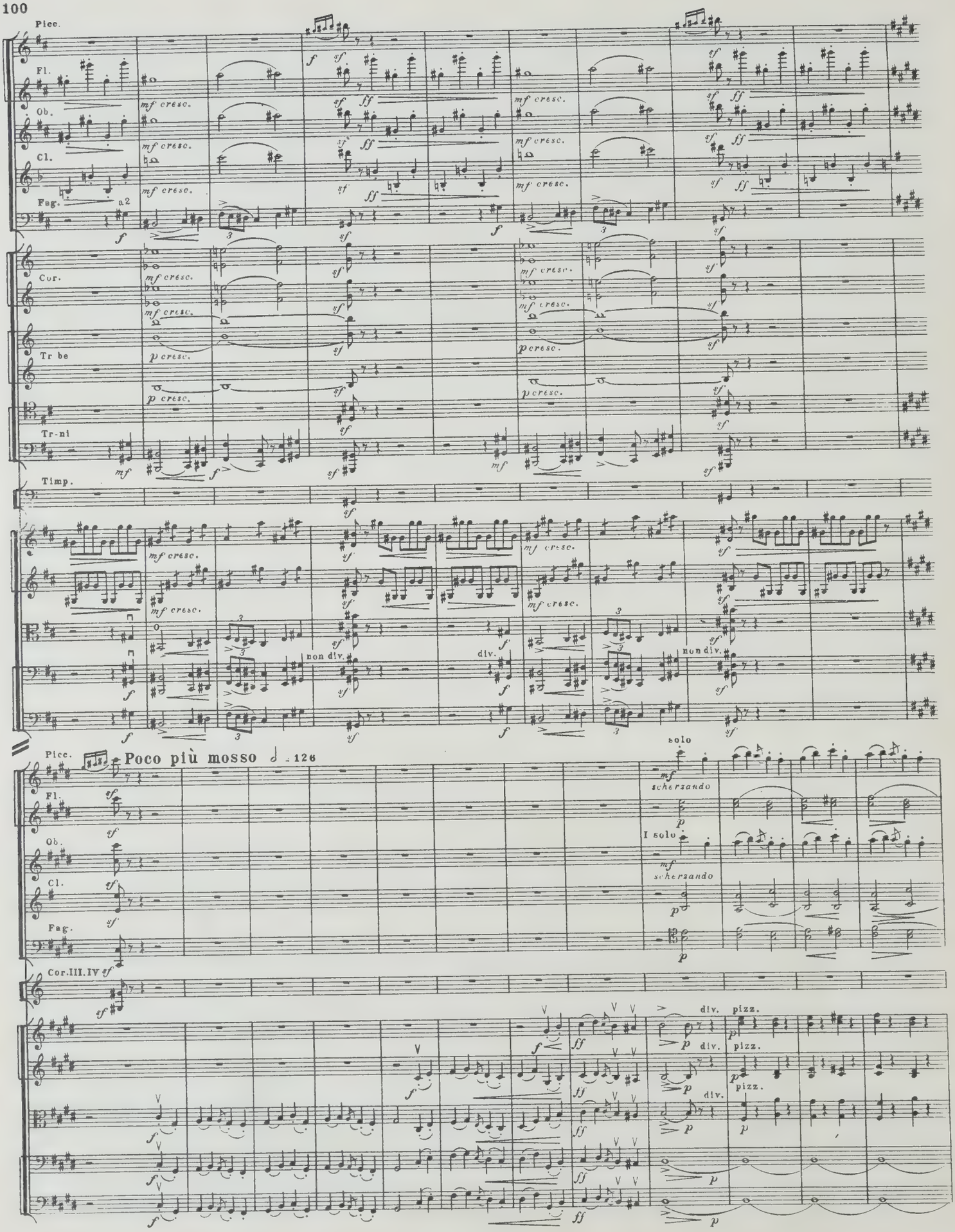

Picc.
Fl.
Ob.I
Cl.
Fag.
Cor.
a2
I
III
p cresc.
1
soli
pizz.
div.
arco
non div.
unis.

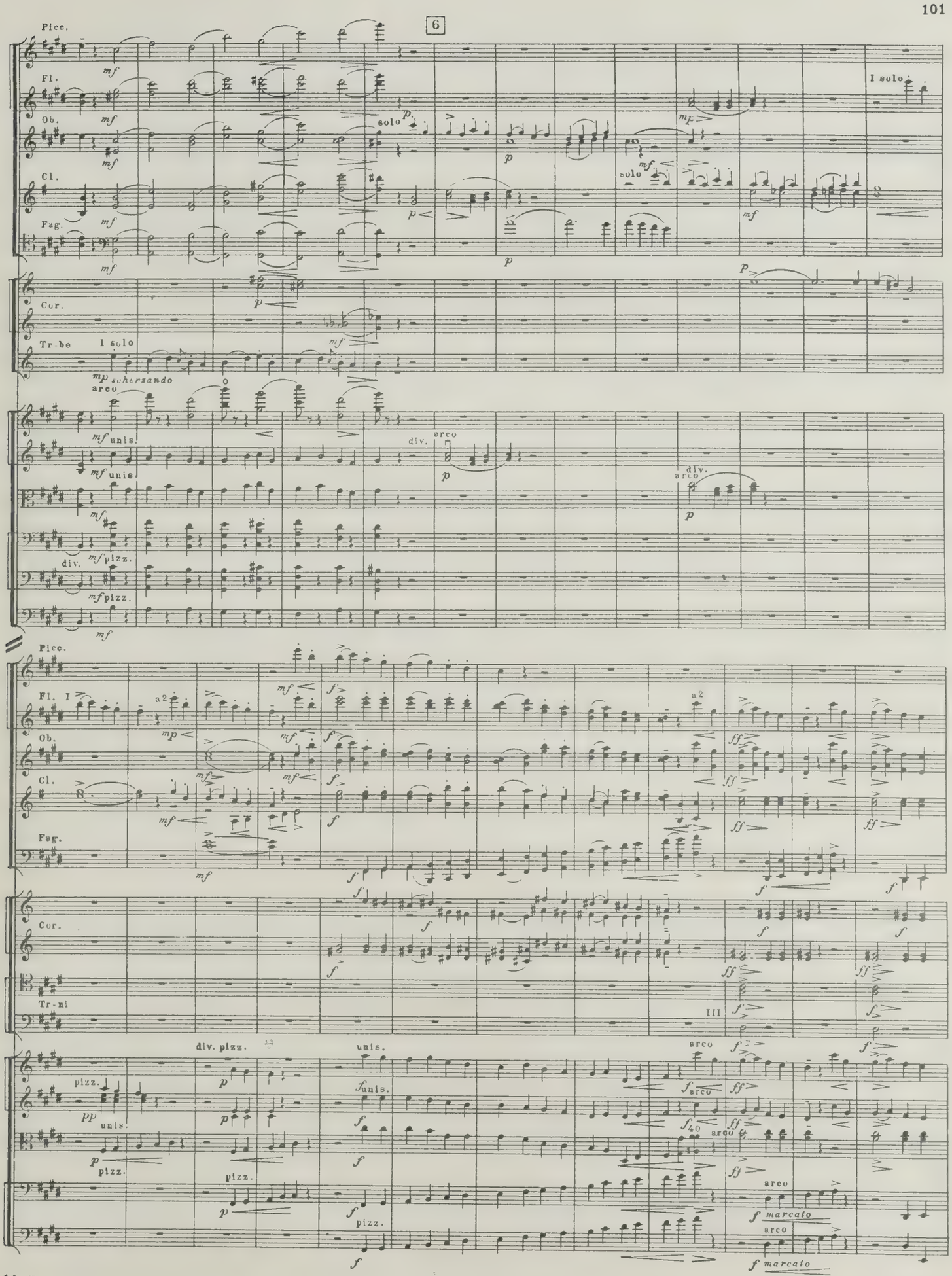

2
Picc.
Fl.
a2
Ob.
Cl.
Fag.
Cor.
Tr-be I. II
arco
div.
pizz.
solo
cresc.
pizz.
arco

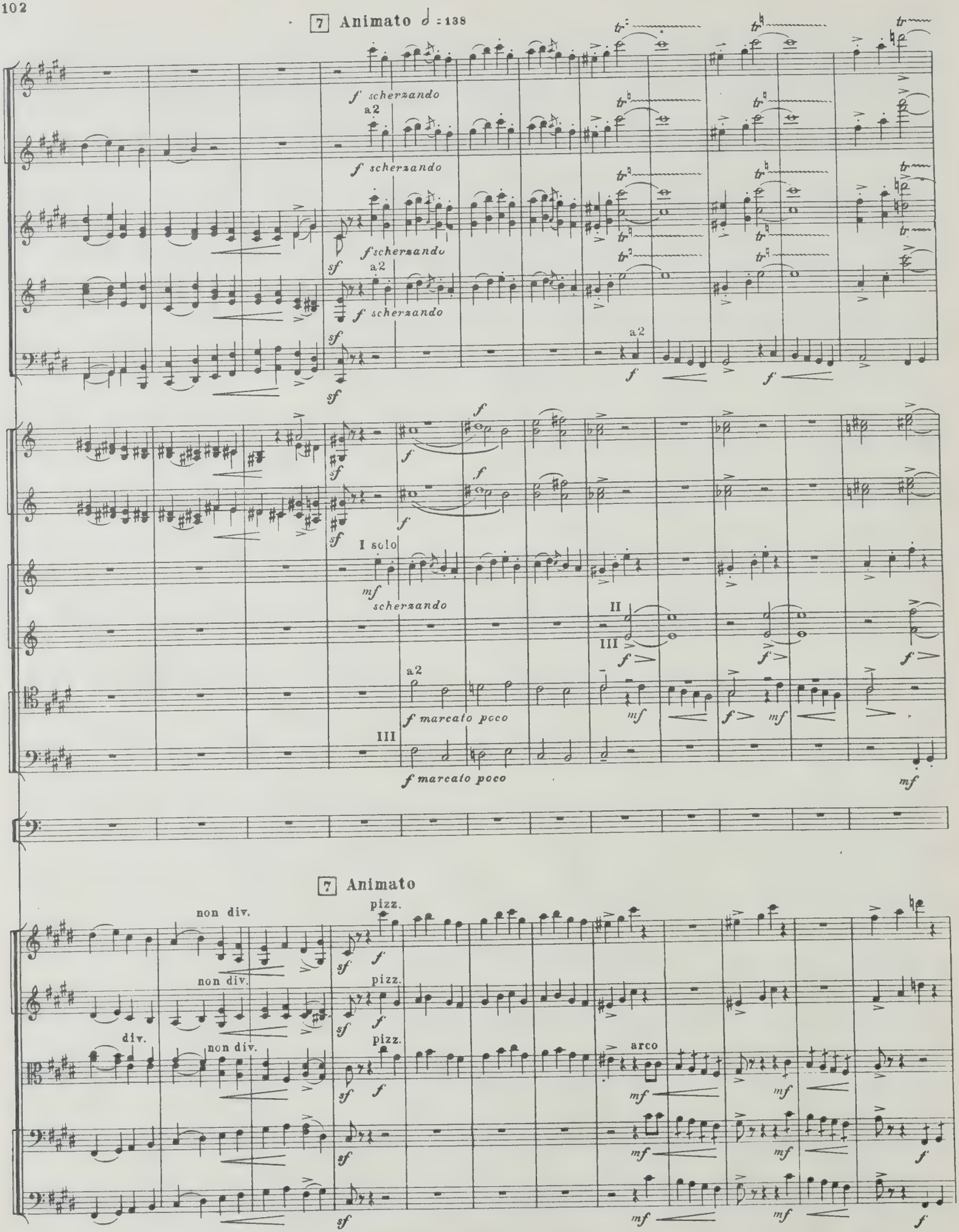

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-bc
Tr-ni
e Tuba
Timp.
pizz.
arco
div.
non div.
a2
3
cresc.
meno f

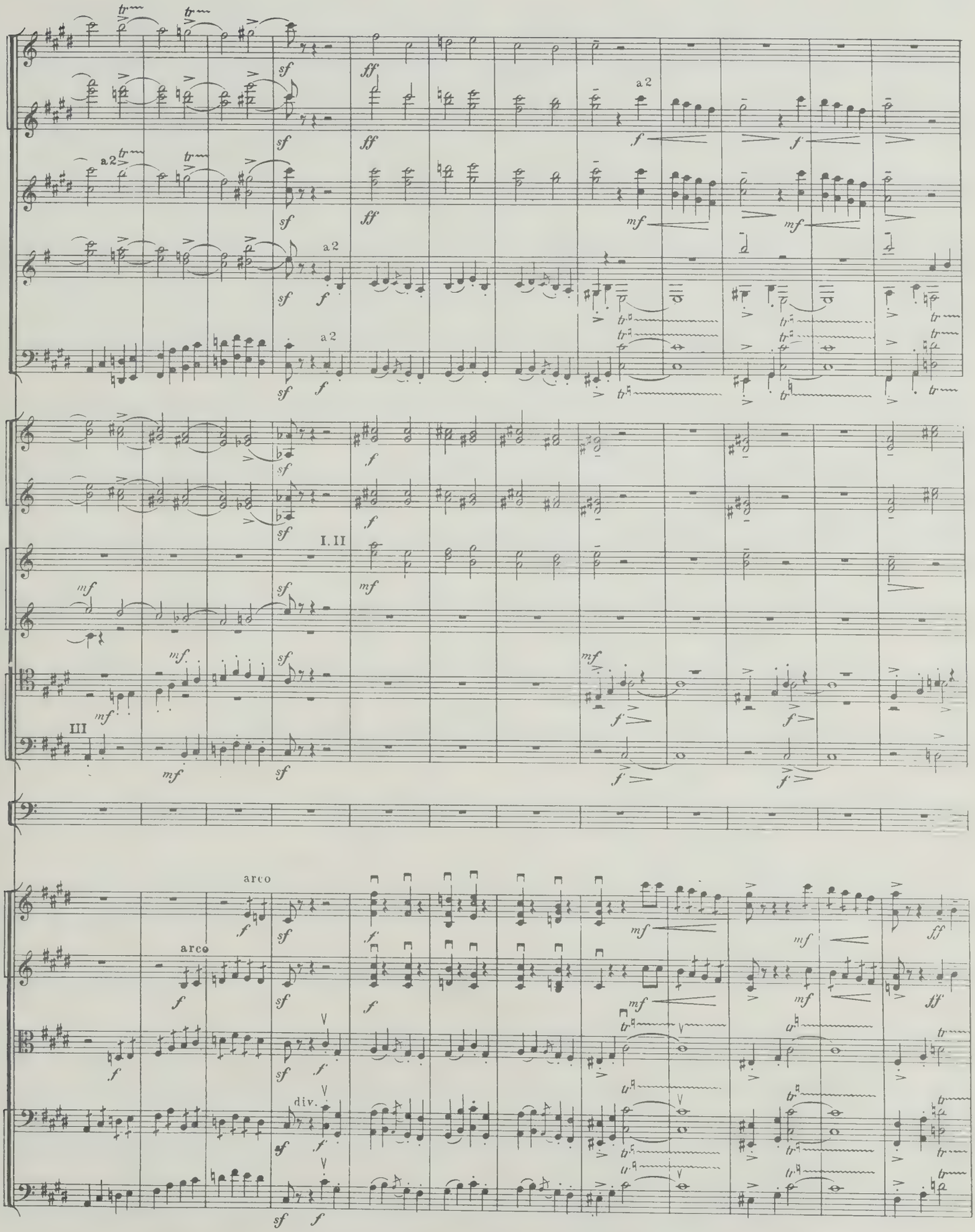

solo
4
a2
cresc.
pizz.
arco

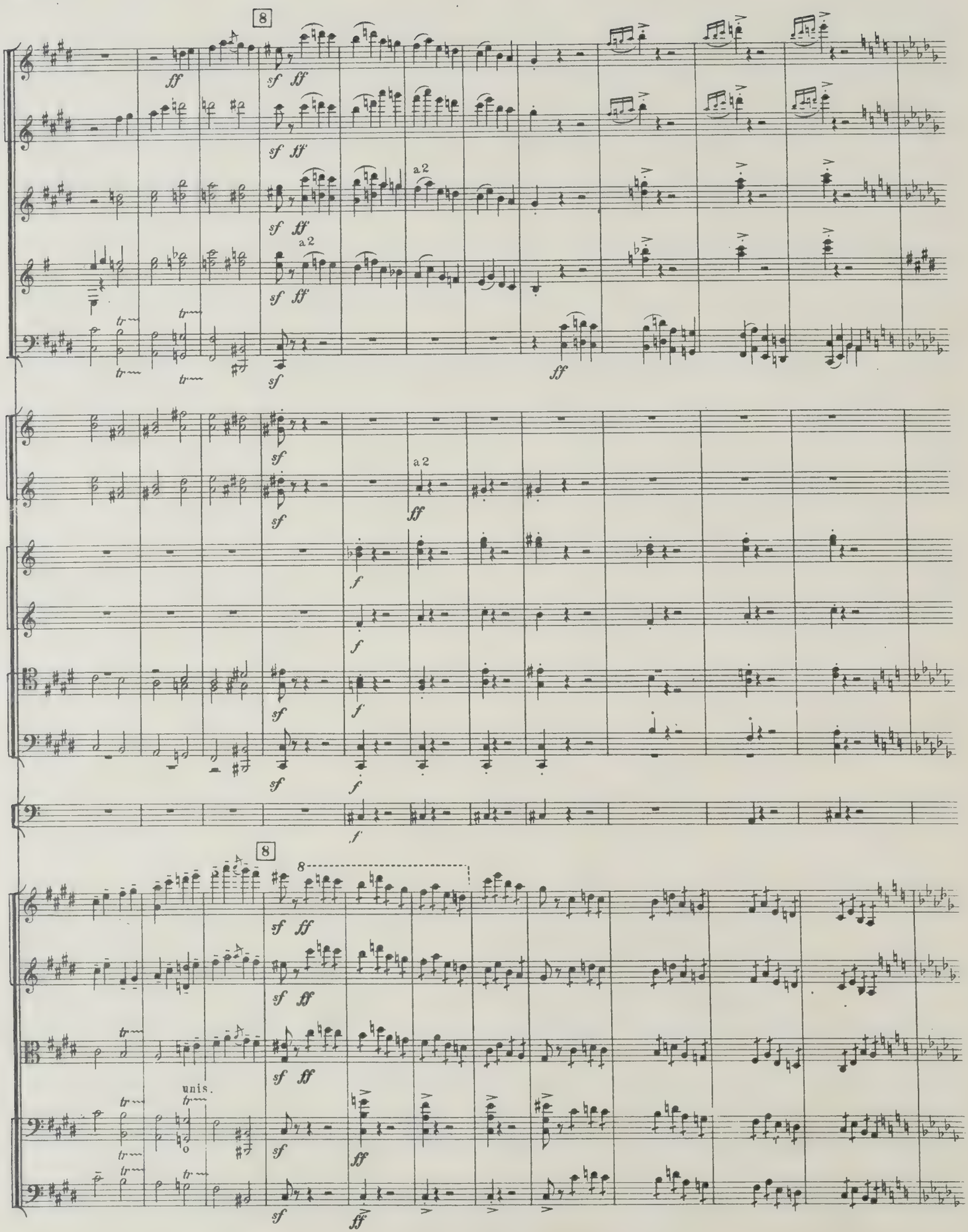

Cl.
Fag.
II
Cor. I. II
arco
5
Fl.
Ob.
I
Cl.
Fag.
Cor.
Timp.
arco
sul G
non div.
a2
cresc.

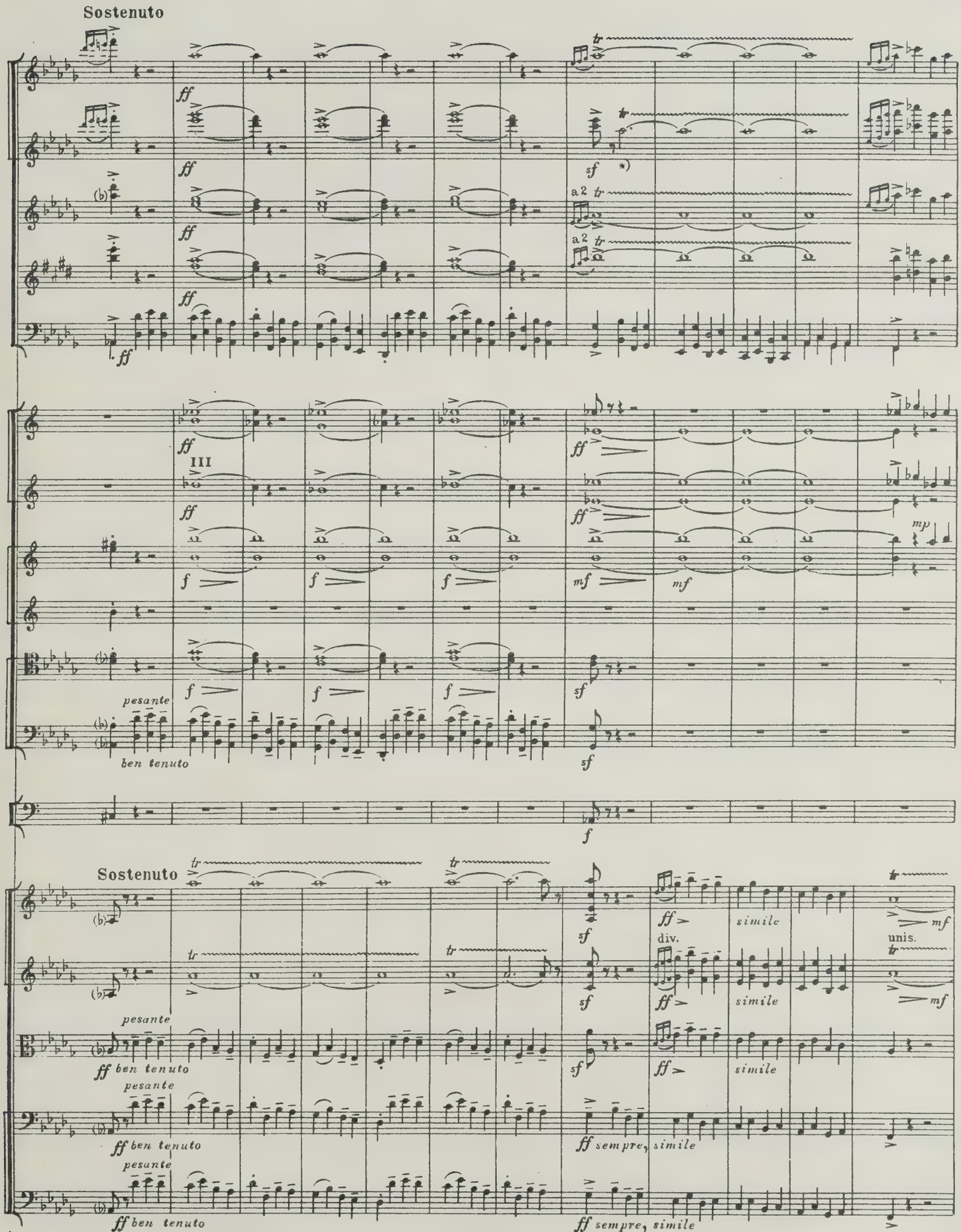

Picc.
Fl.
Ob.
Cl.
Fag.
a2
Cor.
Tr be
Tr-ni
Timp.
mf cresc.
p cresc.
non div.
div.
Picc.
Poco più mosso ♩. 126
solo
scherzando
I solo
Cor.III.IV
div.
pizz.


6
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
I solo
schersando
arco
unis.
div.
pizz.
Fl. I
a2
Tr-mi
III
marcato

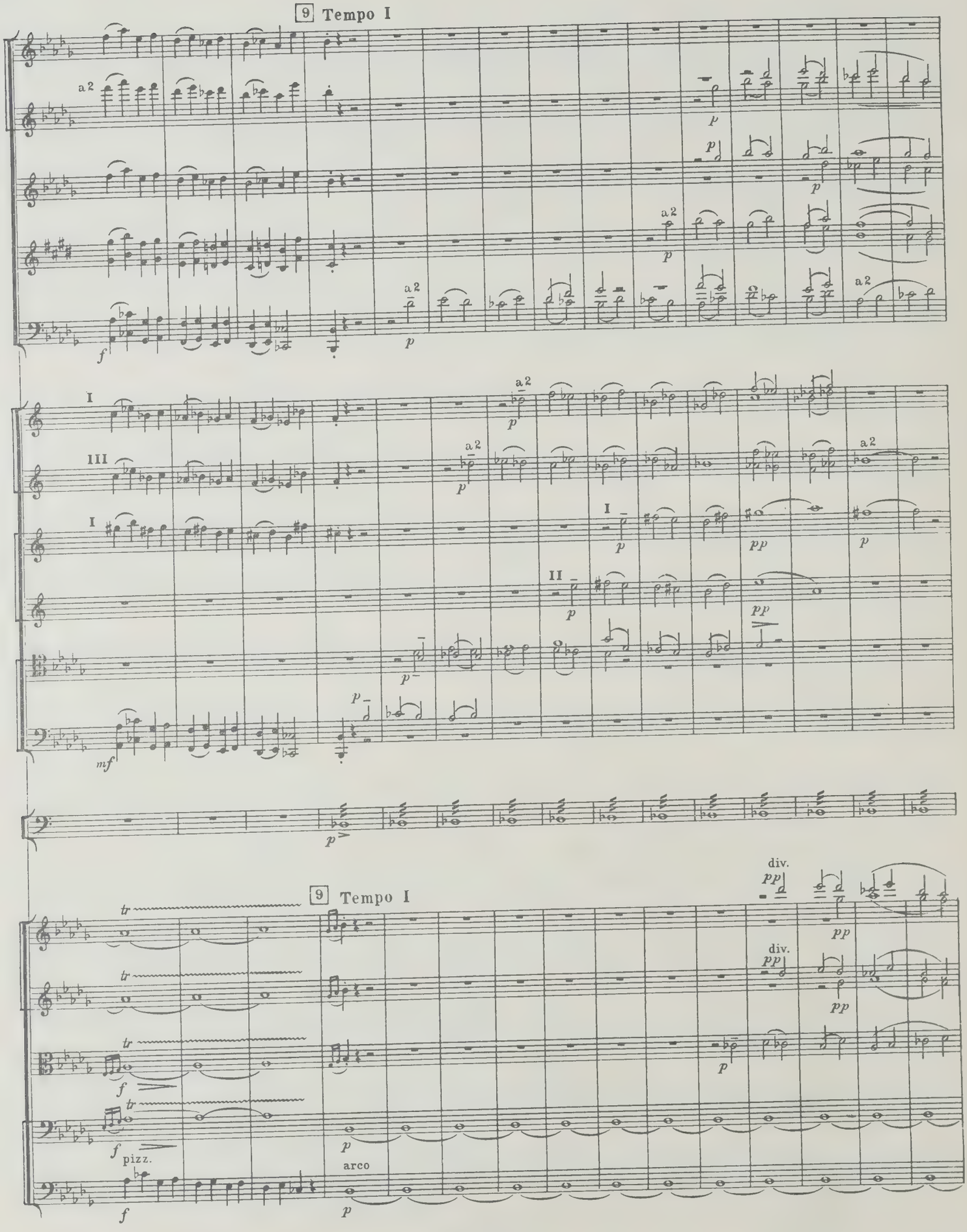

7 Animato ♩ = 138
f scherzando
a2
sf
I solo
mf
scherzando
II
III
f marcato poco
7 Animato
non div.
pizz.
div.
arco

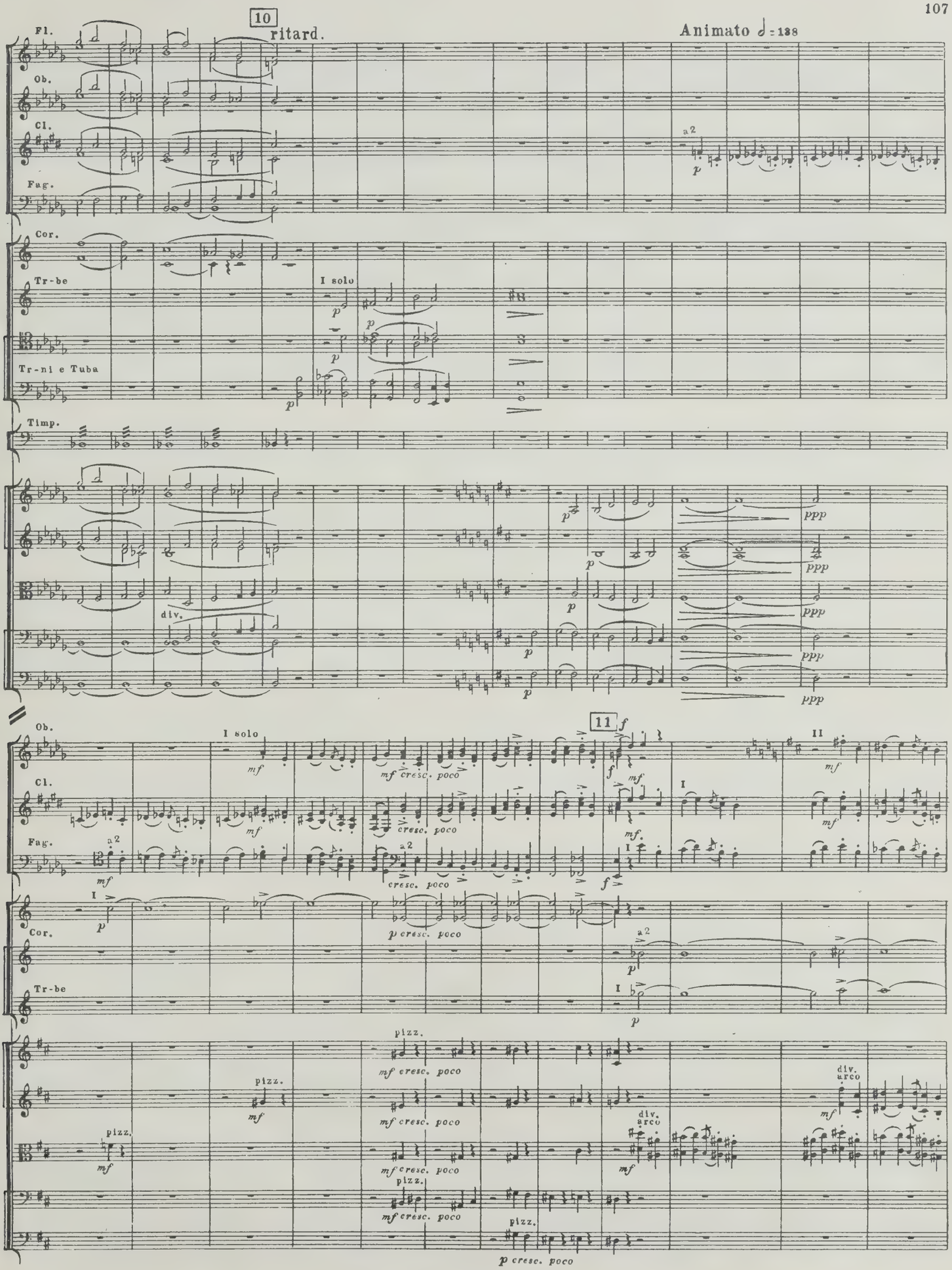

a2
I. II
III
arco
div.

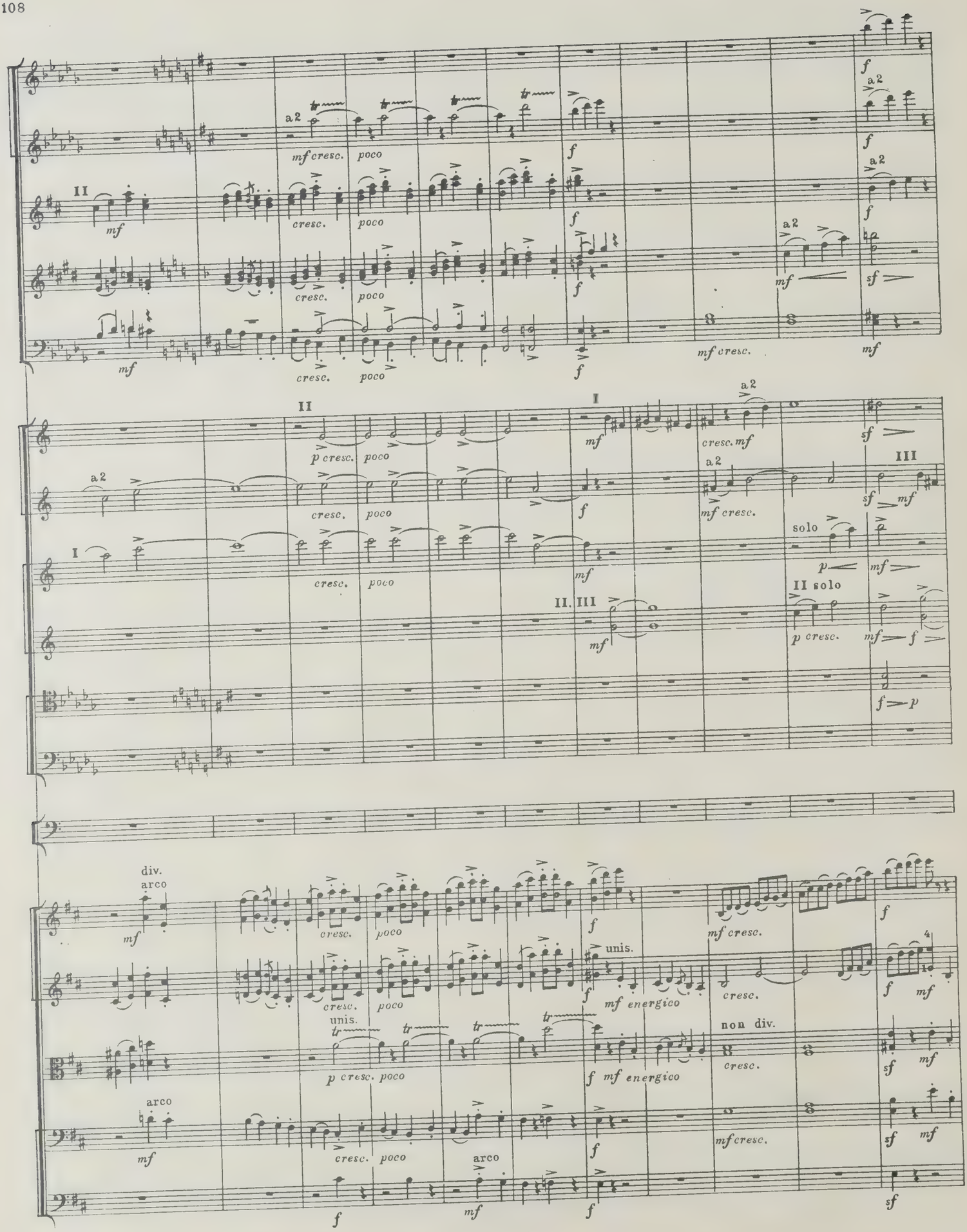

8
a 2
unis.
8

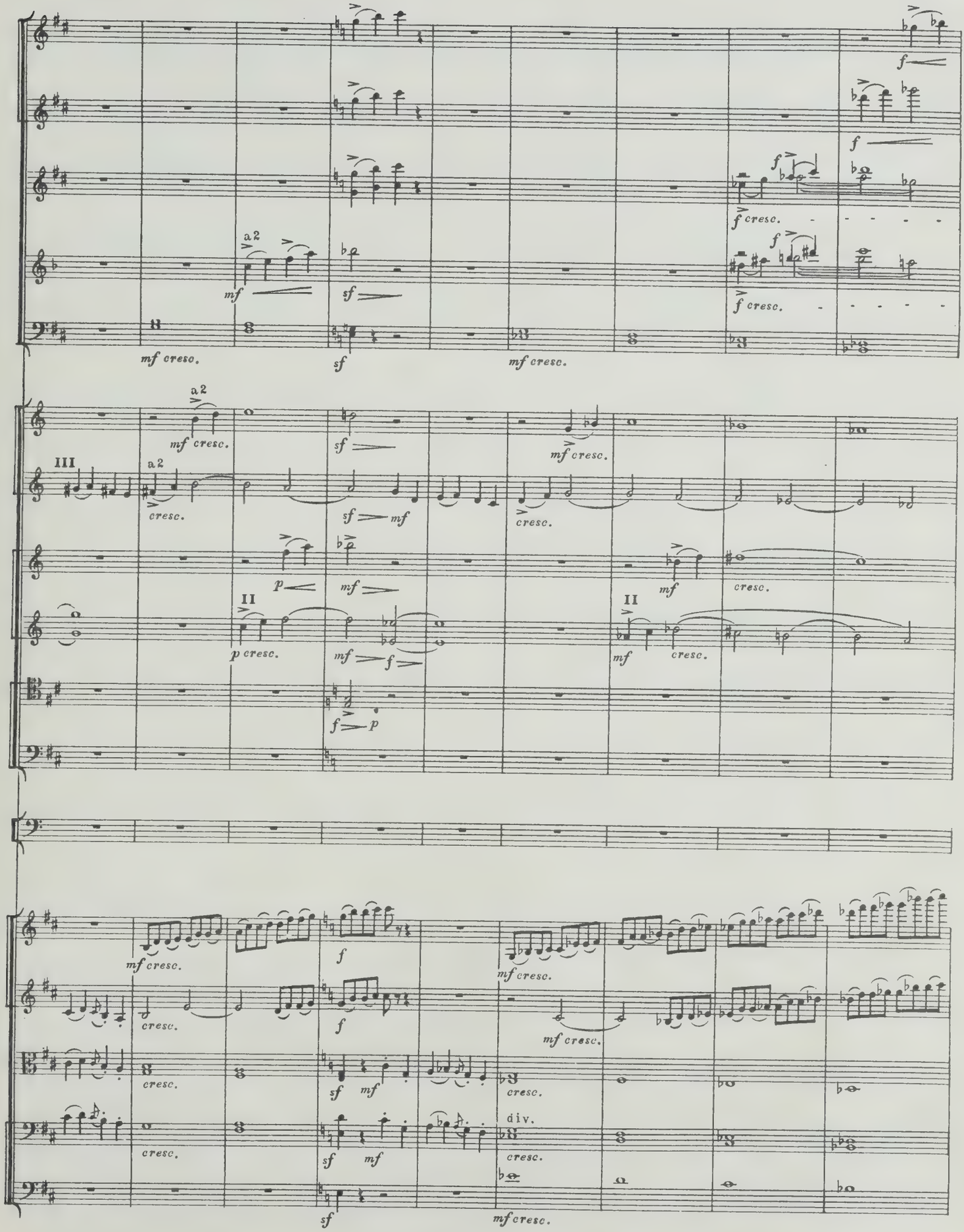


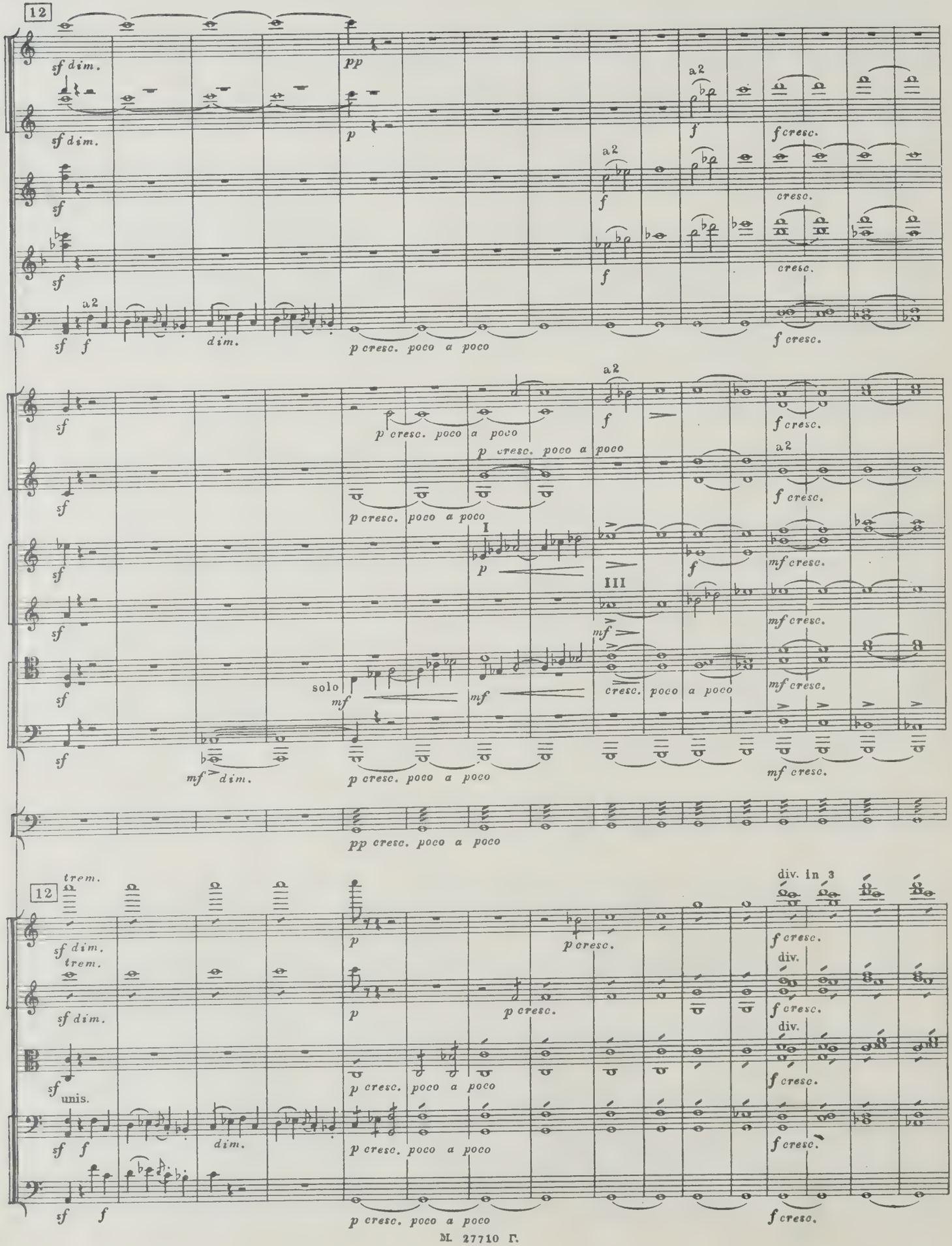
*) Si l'une des deux Flûtes est du Système de Roeme, le trille doit être executè une octave plus haut.

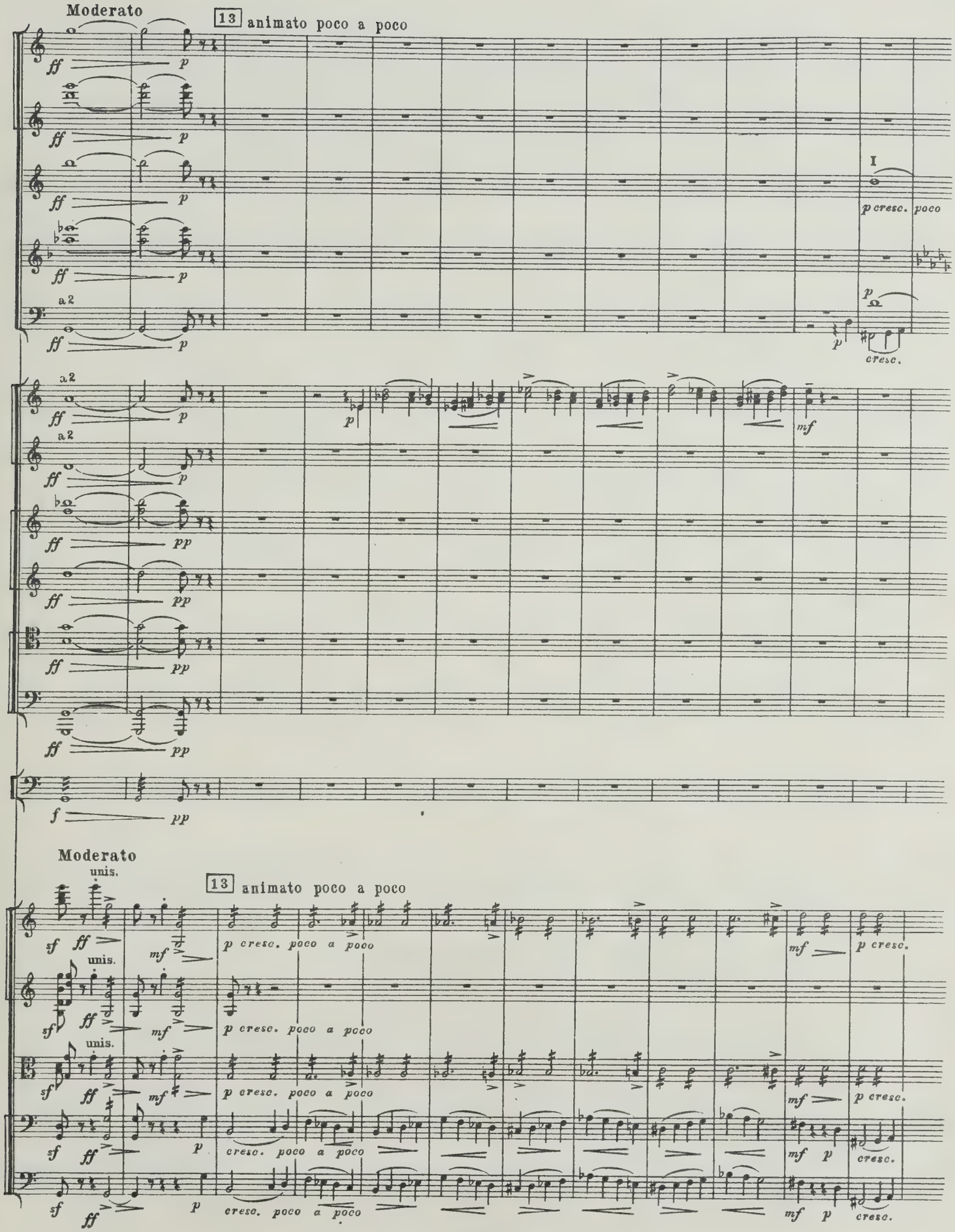

9 Tempo I
a2
I
III
II
div.
pizz.
arco
9 Tempo I

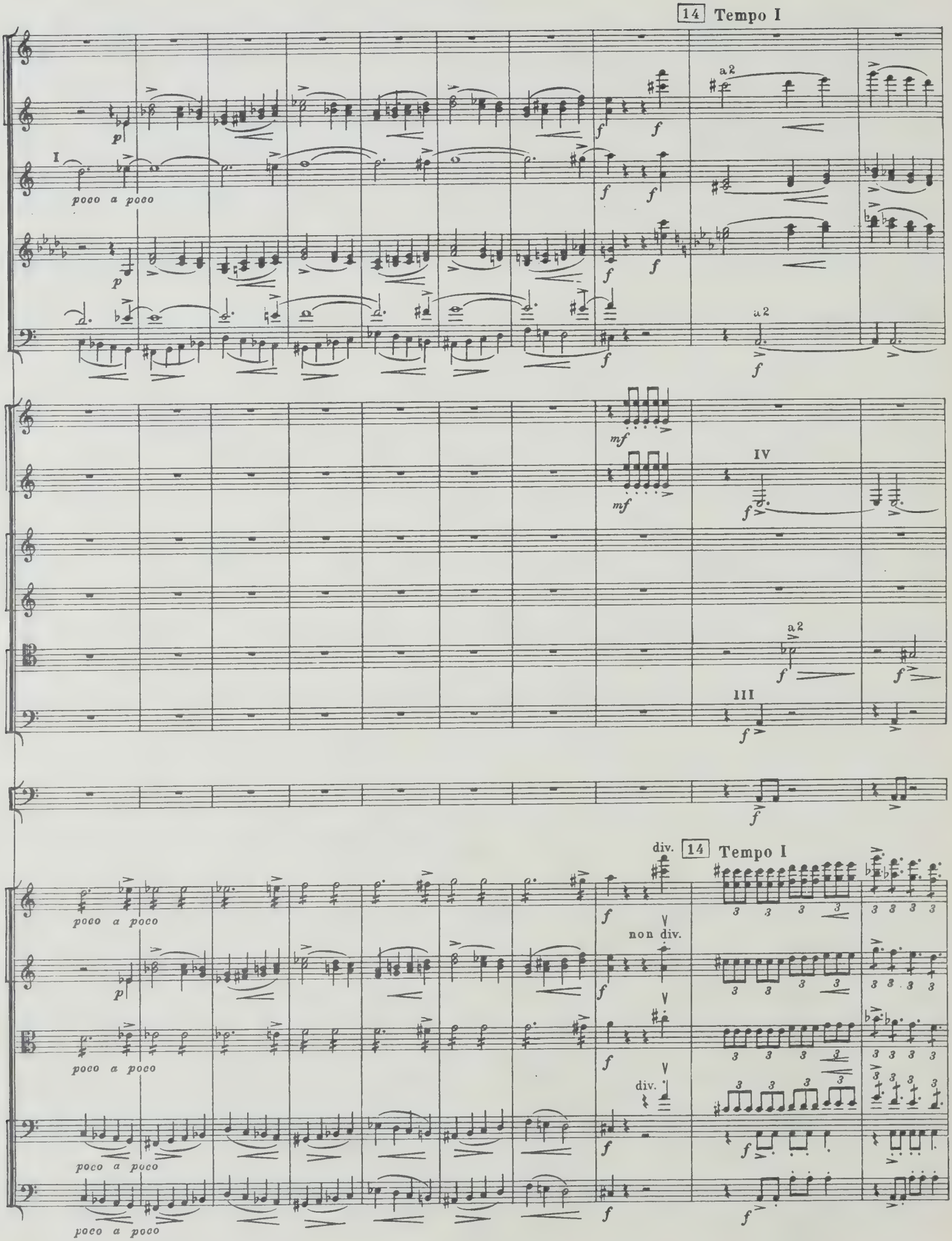

10
ritard.
Animato ♩ = 138
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
I solo
Tr-ni e Tuba
Timp.
div.
11
pizz.
div. arco

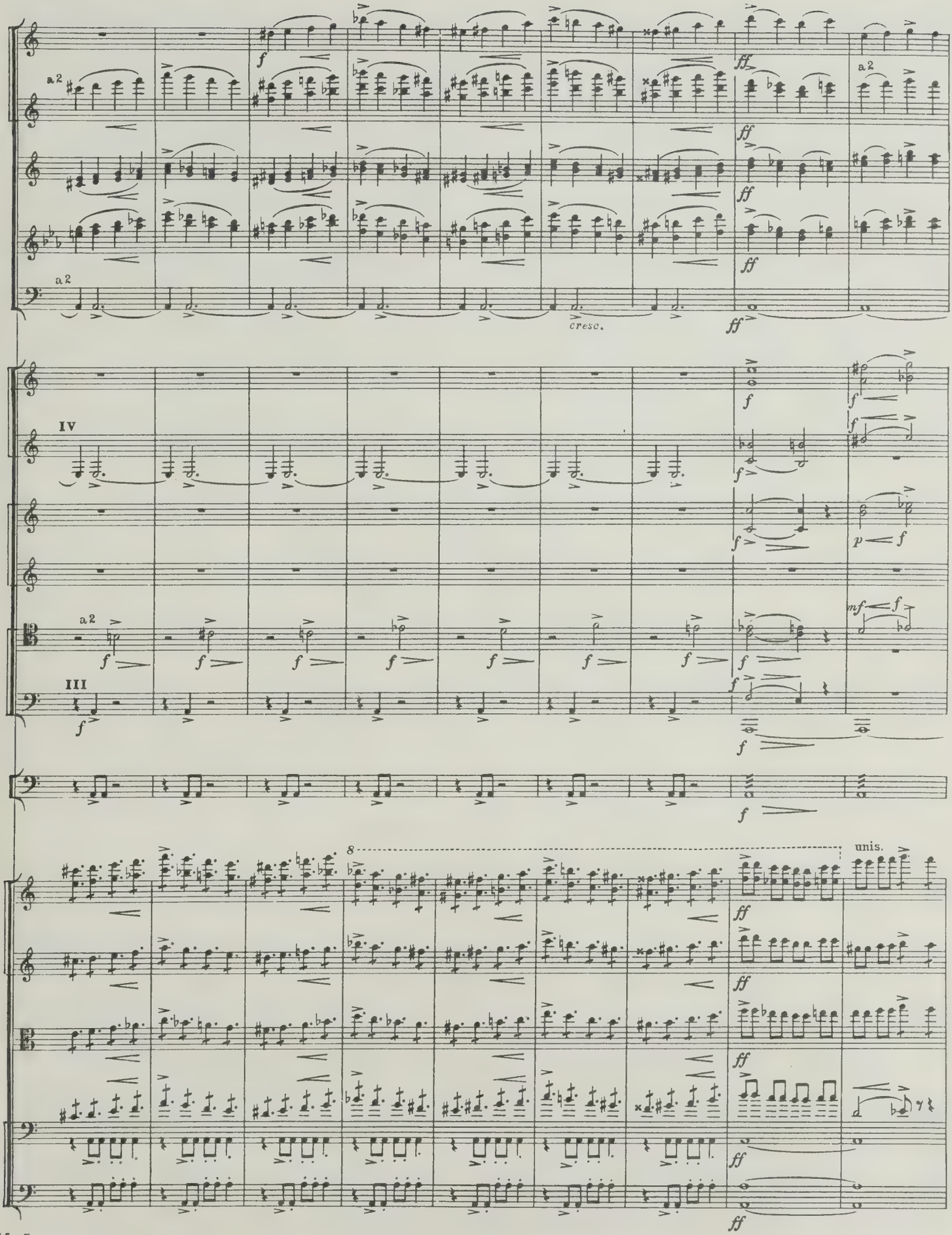

a2
mf cresc.
poco
cresc.
II
mf
f
sf
mf cresc.
p cresc.
I
cresc. mf
III
solo
p
II solo
II. III
div.
arco
unis.
mf energico
non div.


a2
mf cresc.
sf
mf cresc.
f
f cresc.
III
II
p cresc.
cresc.
div.

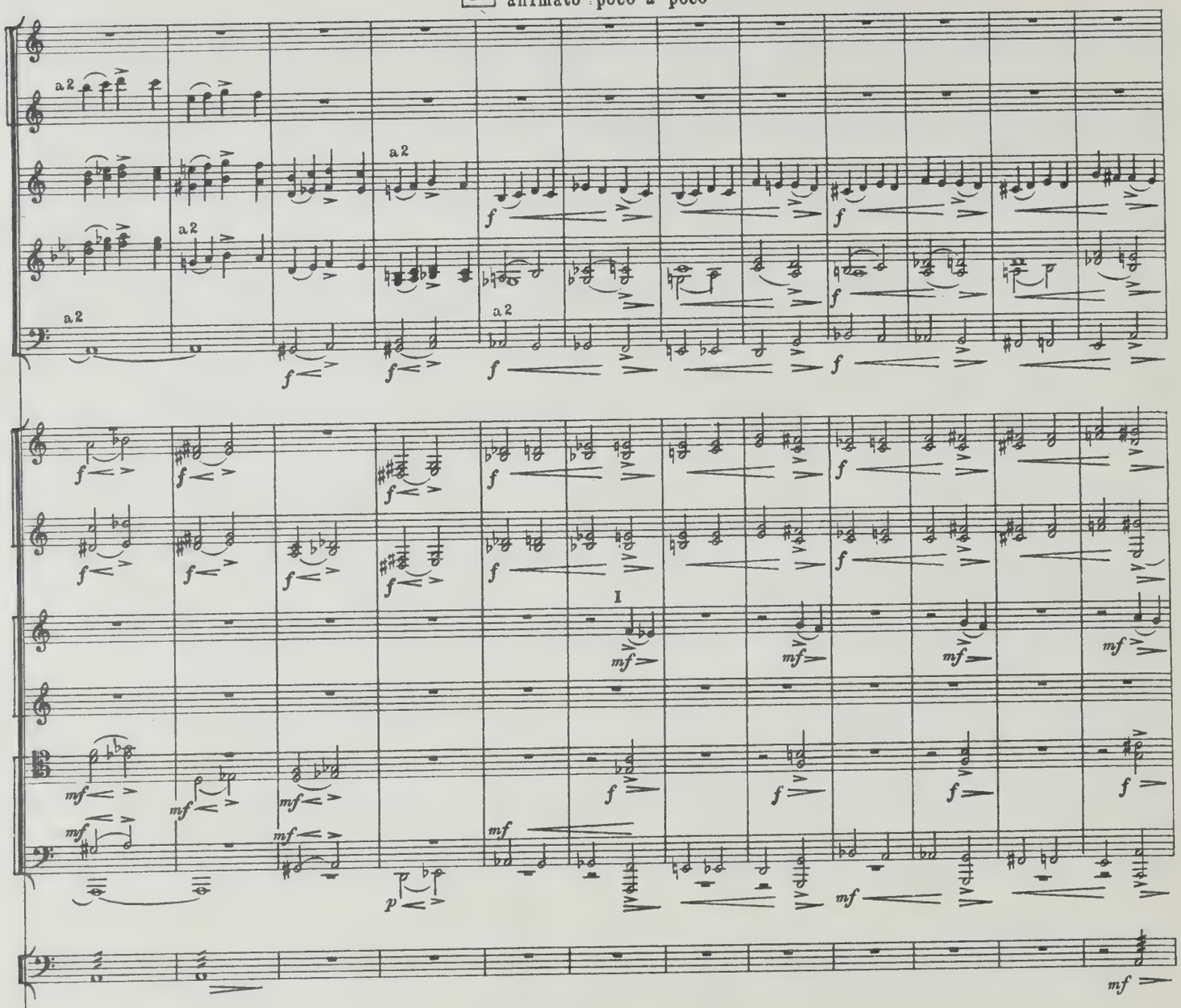

12
sf dim.
pp
p
a2
f
fcresc.
cresc.
sf
dim.
p cresc. poco a poco
I
III
solo
mf
mf dim.
pp cresc. poco a poco
trem.
unis.
div. in 3
div.


Moderato
13 animato poco a poco
I
p cresc. poco
a2
cresc.
Moderato
unis.
13 animato poco a poco
p cresc. poco a poco
cresc. poco a poco
p cresc.

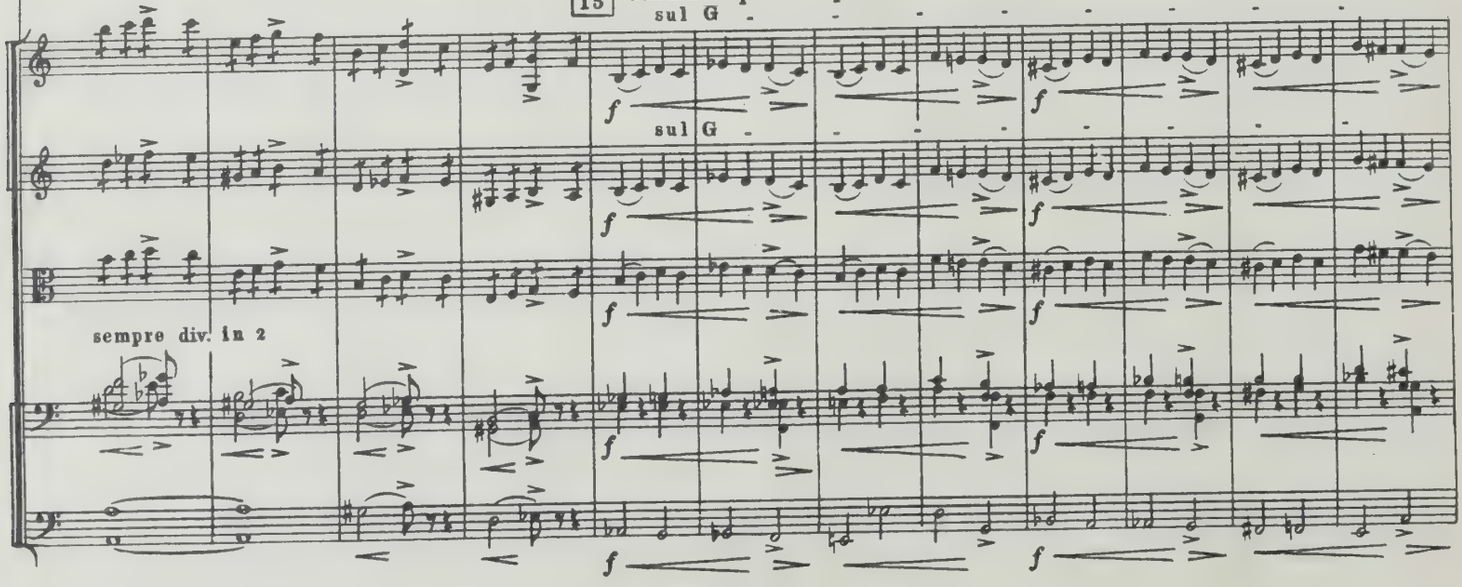

14 Tempo I
I
poco a poco
a2
IV
III
div.
non div.

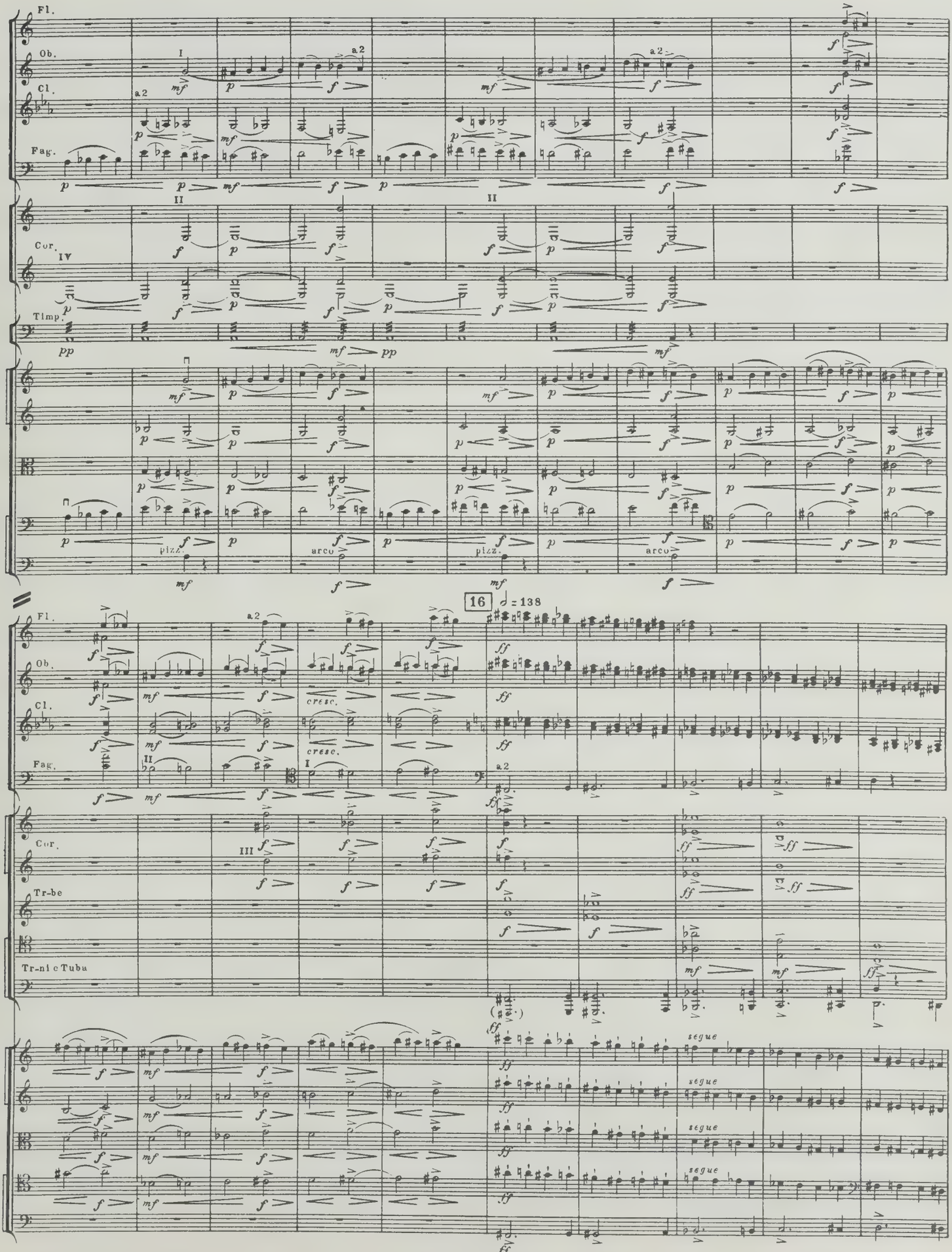

a2
f
ff
cresc.
IV
III
mf
p
8
unis.

15 animato poco a poco

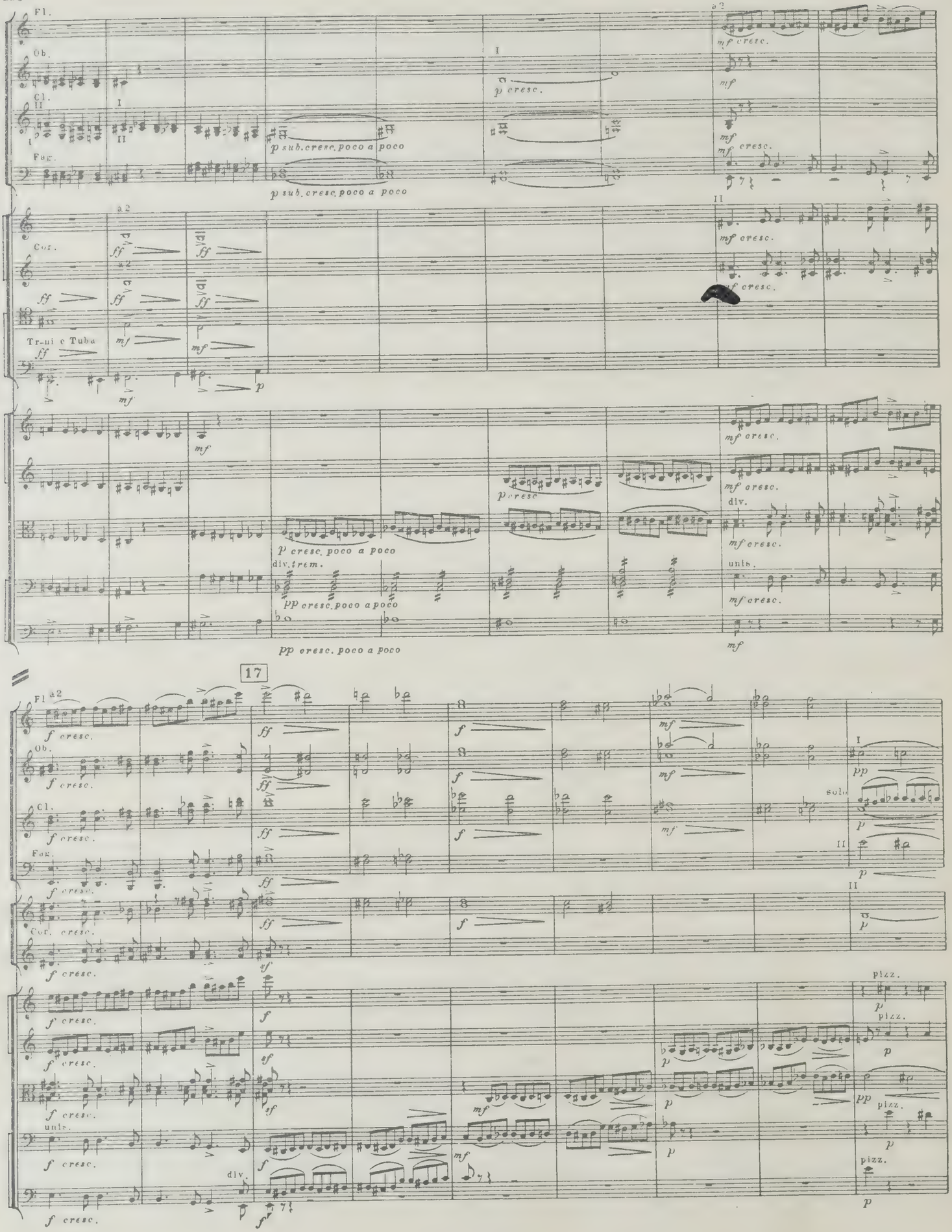


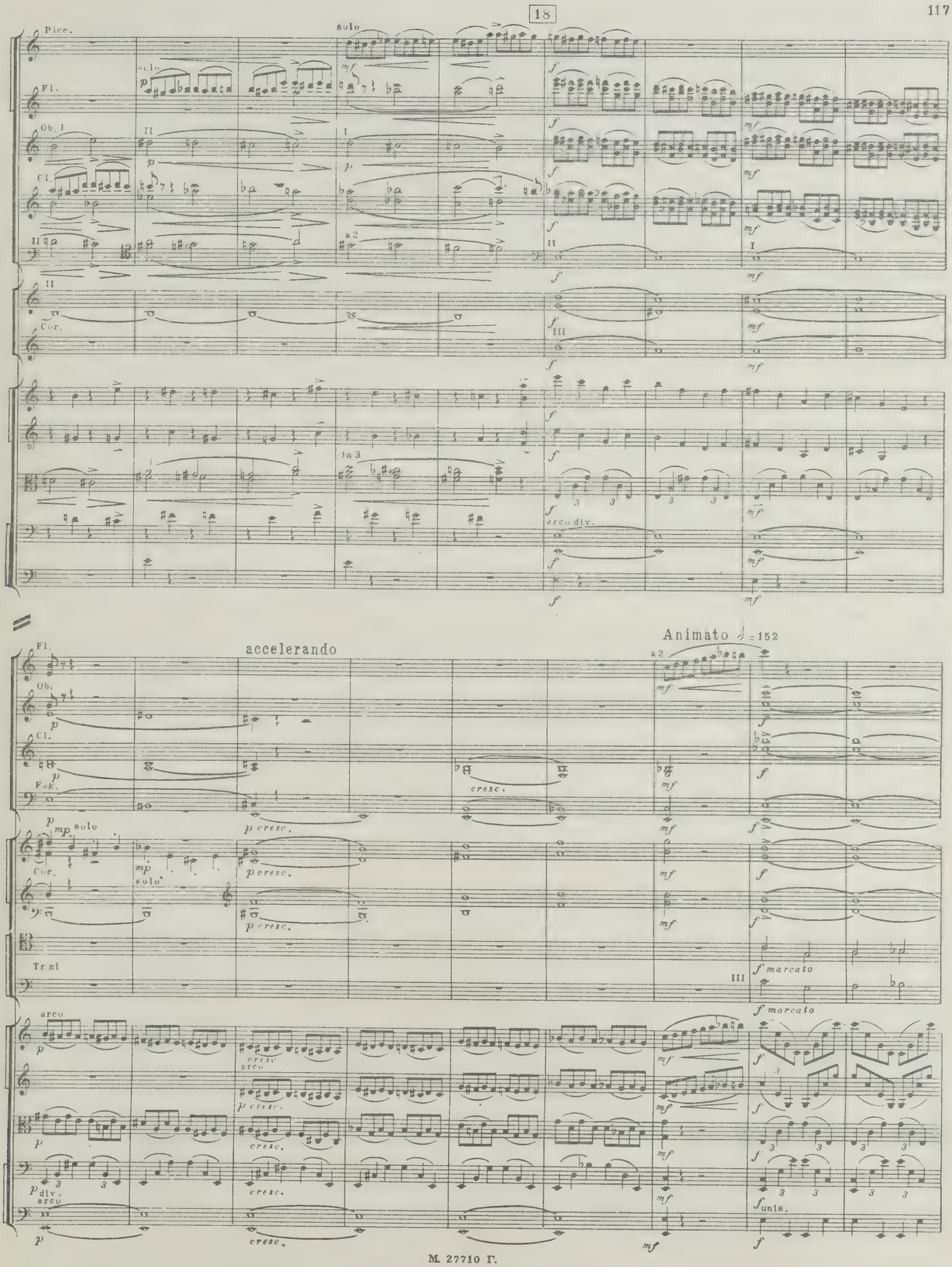
15 animato poco a poco

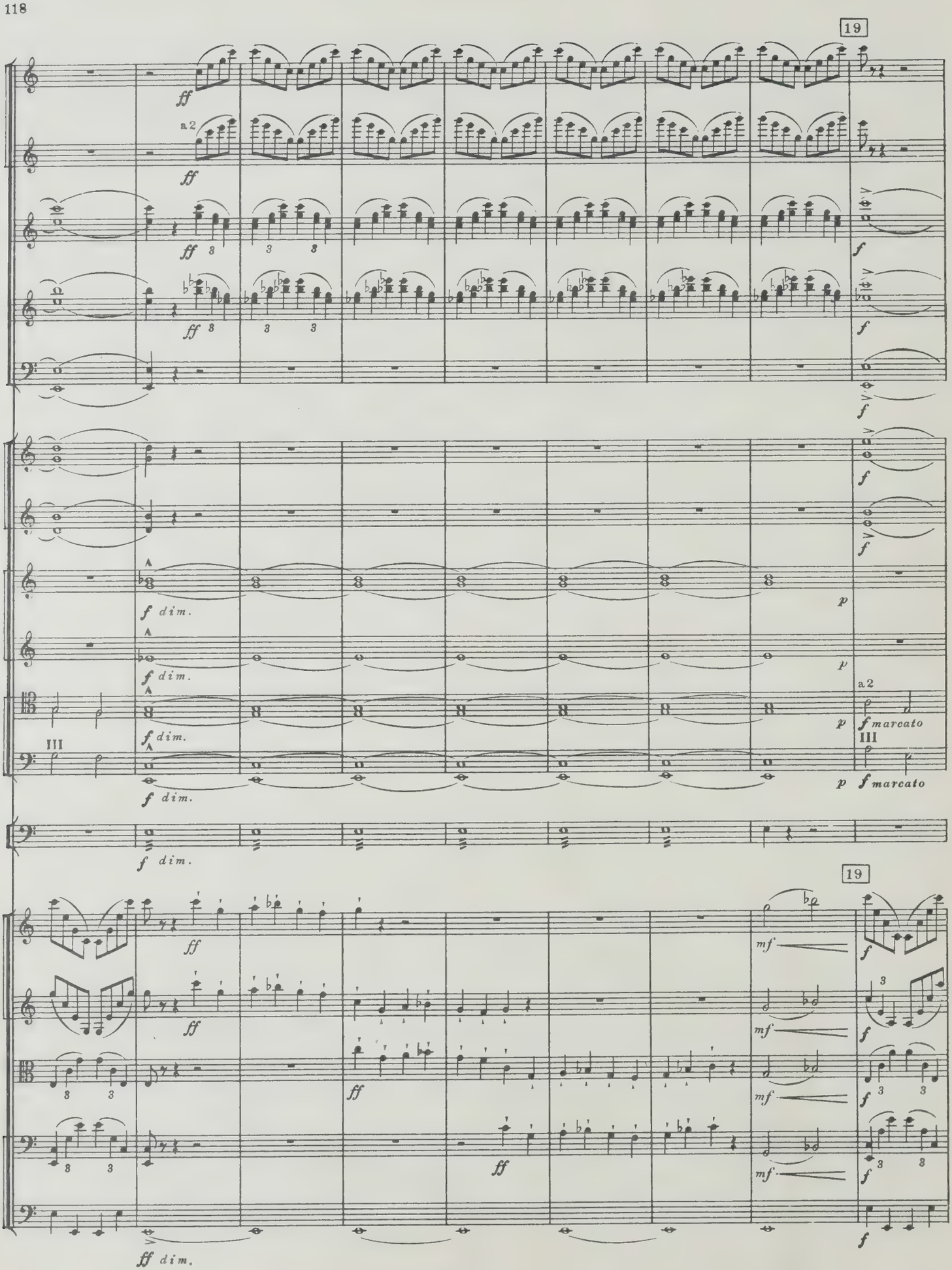


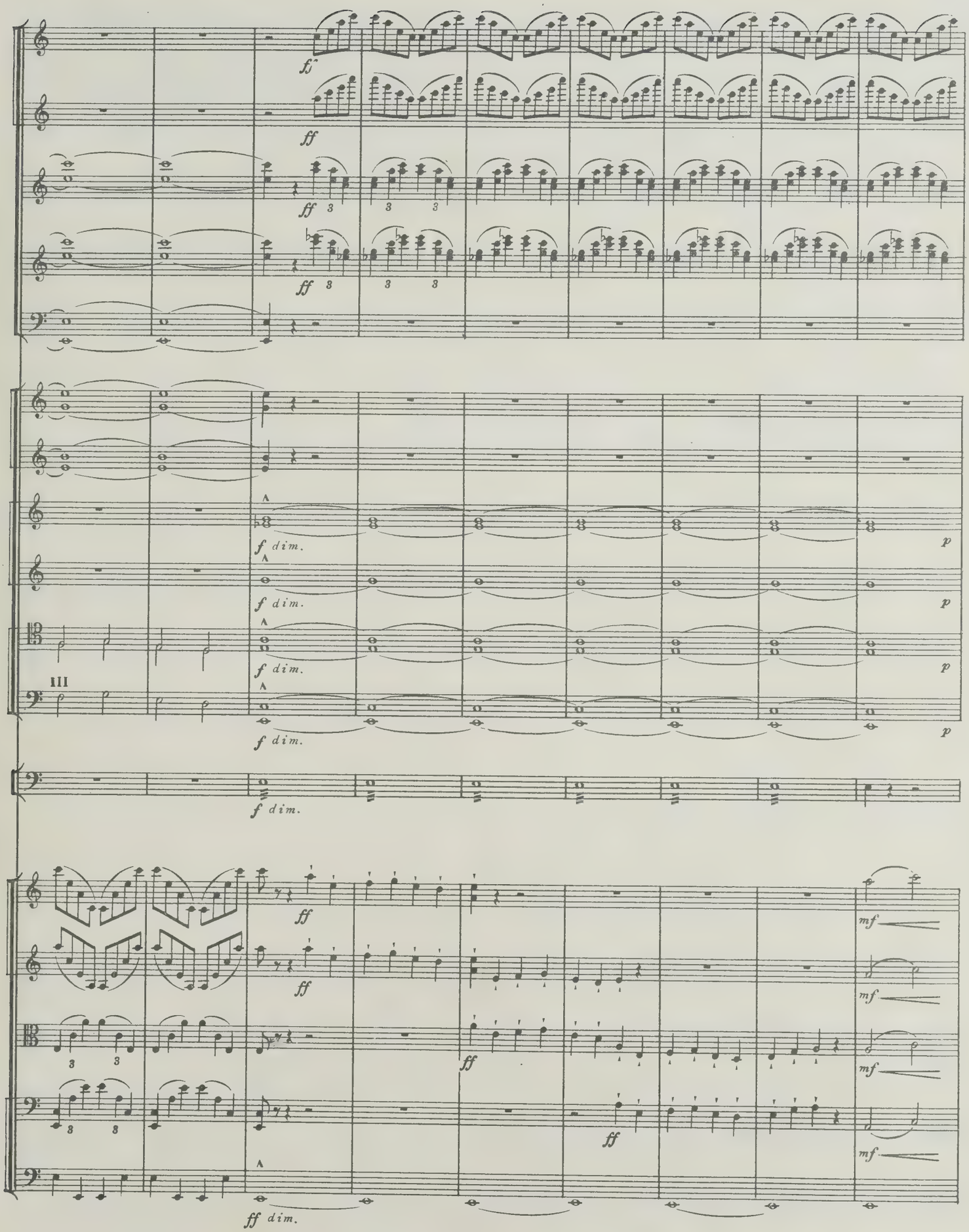

Fl.
Ob.
Cl.
Fag.
Cor.
Timp.
pizz.
arco
16
♩ = 138
cresc.
Tr-be
Tr-ni c Tuba
segue

М. 27710 Г.

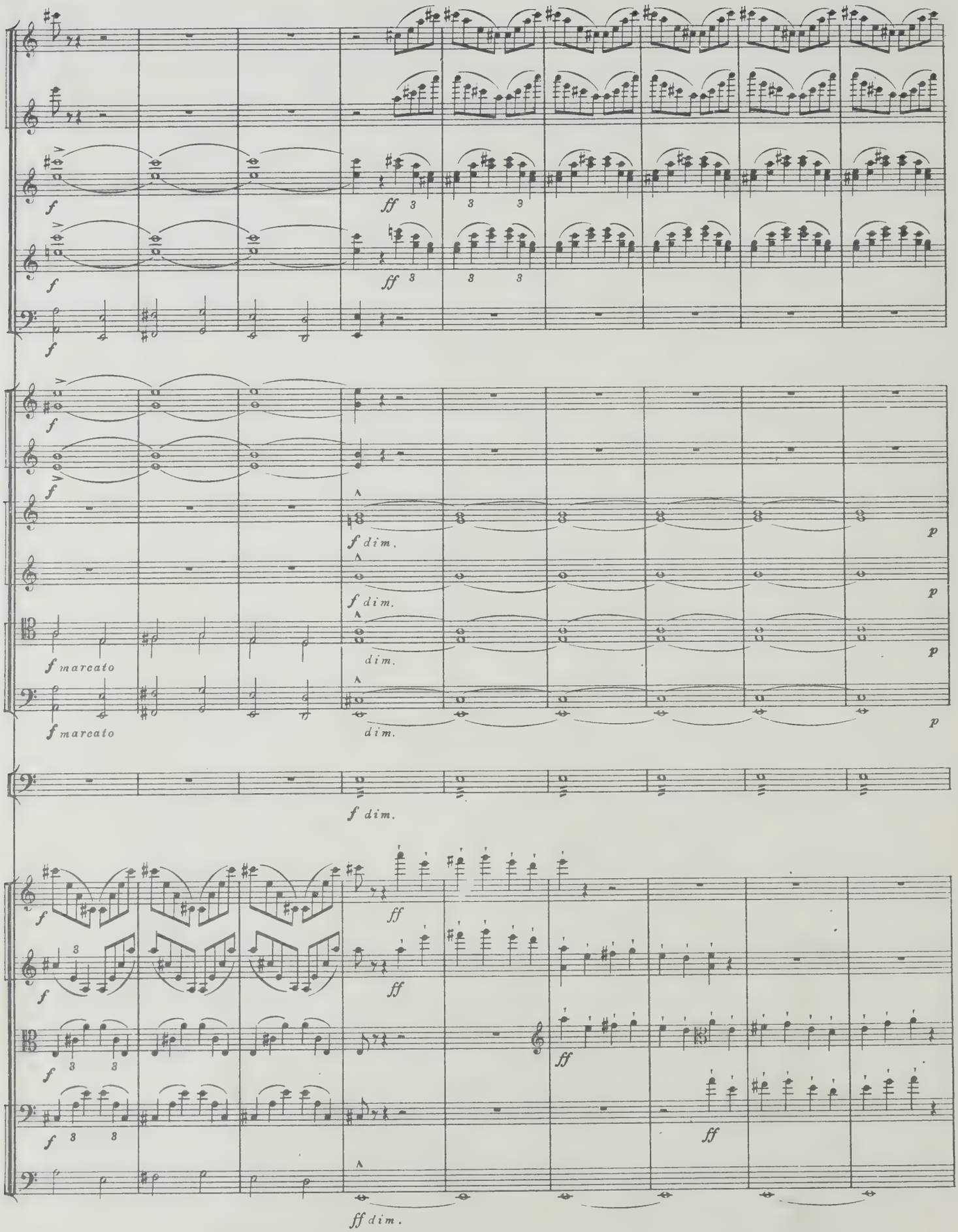

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-ni e Tuba
a 2
mf cresc.
p cresc.
p sub. cresc. poco a poco
div.
div. trem.
unis.
pp cresc. poco a poco
17
f cresc.
solo
pizz.

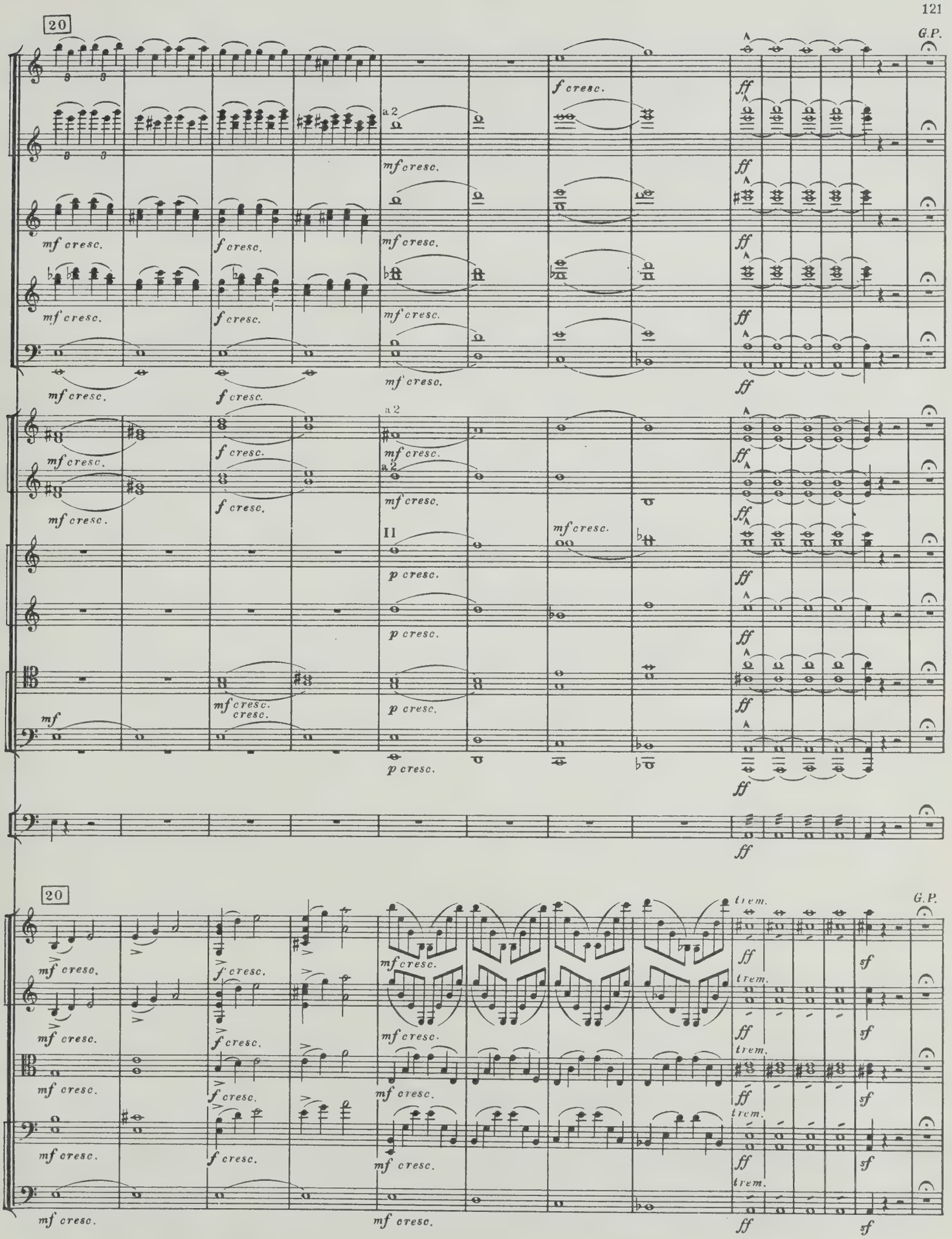

18
Picc.
solo
Fl.
Ob. I
Cl.
a 2
Cor.
in 3
arco div.
accelerando
Animato 𝅗𝅥 = 152
Fag.
cresc.
p cresc.
solo
Tr ni
f marcato
arco
div.
unis.

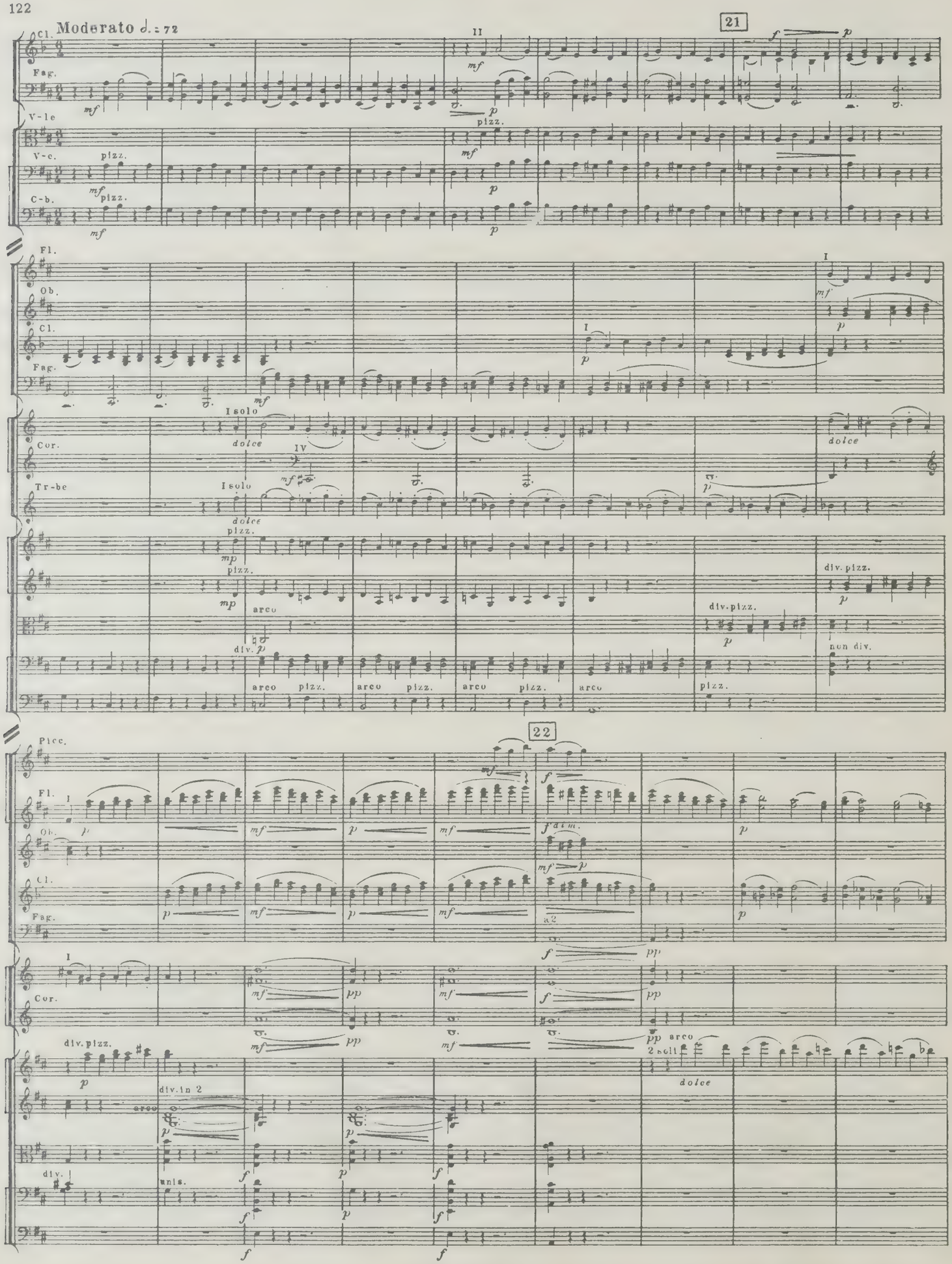

19
ff
a 2
f
f dim.
p
III
f marcato
19
mf
ff dim.

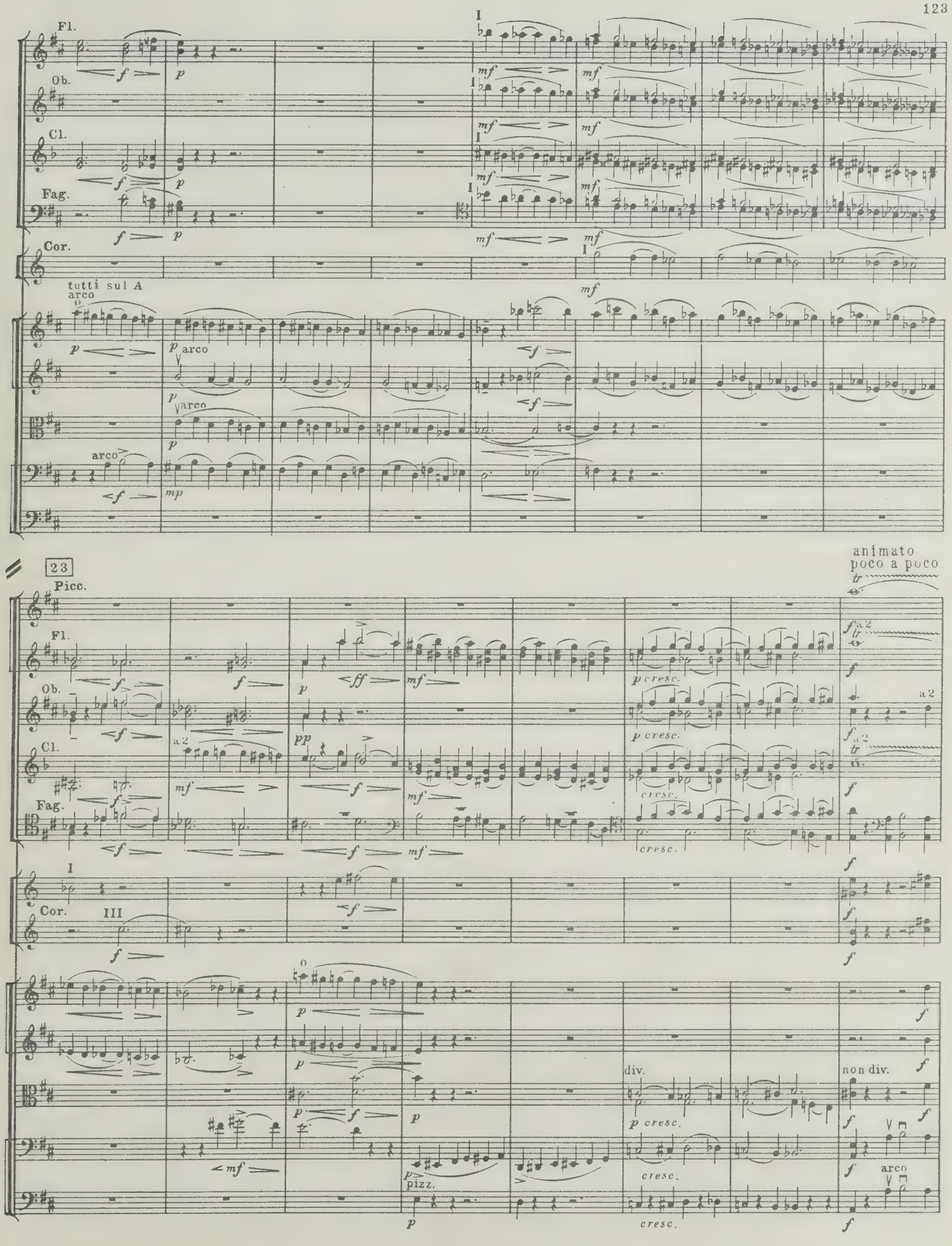

ff
ff
ff 3
ff 3
f dim.
f dim.
f dim.
f dim.
f dim.
p
p
p
III
ff
ff
ff
ff
ff dim.
mf
mf
mf
mf

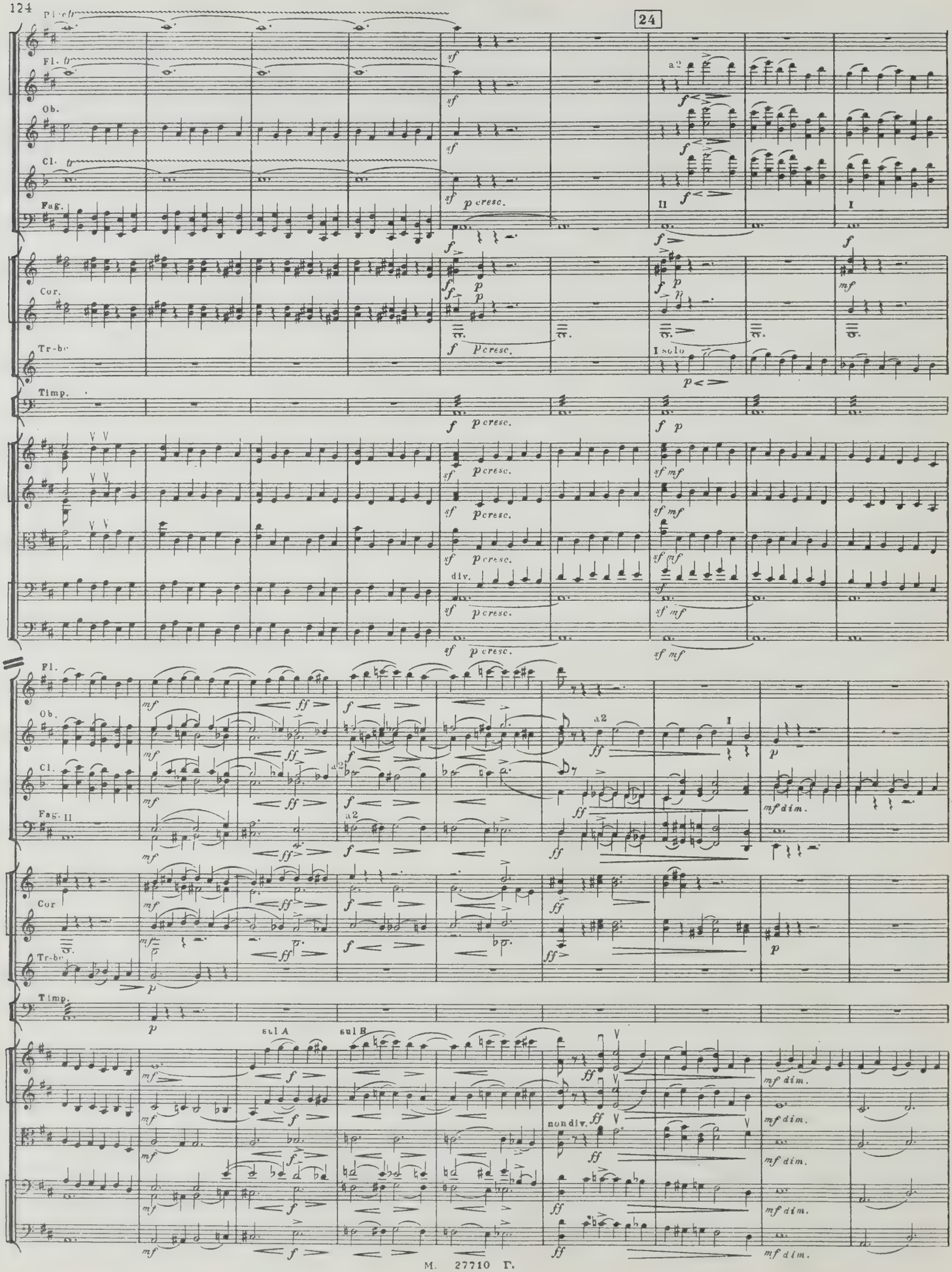
М. 27710 Г.

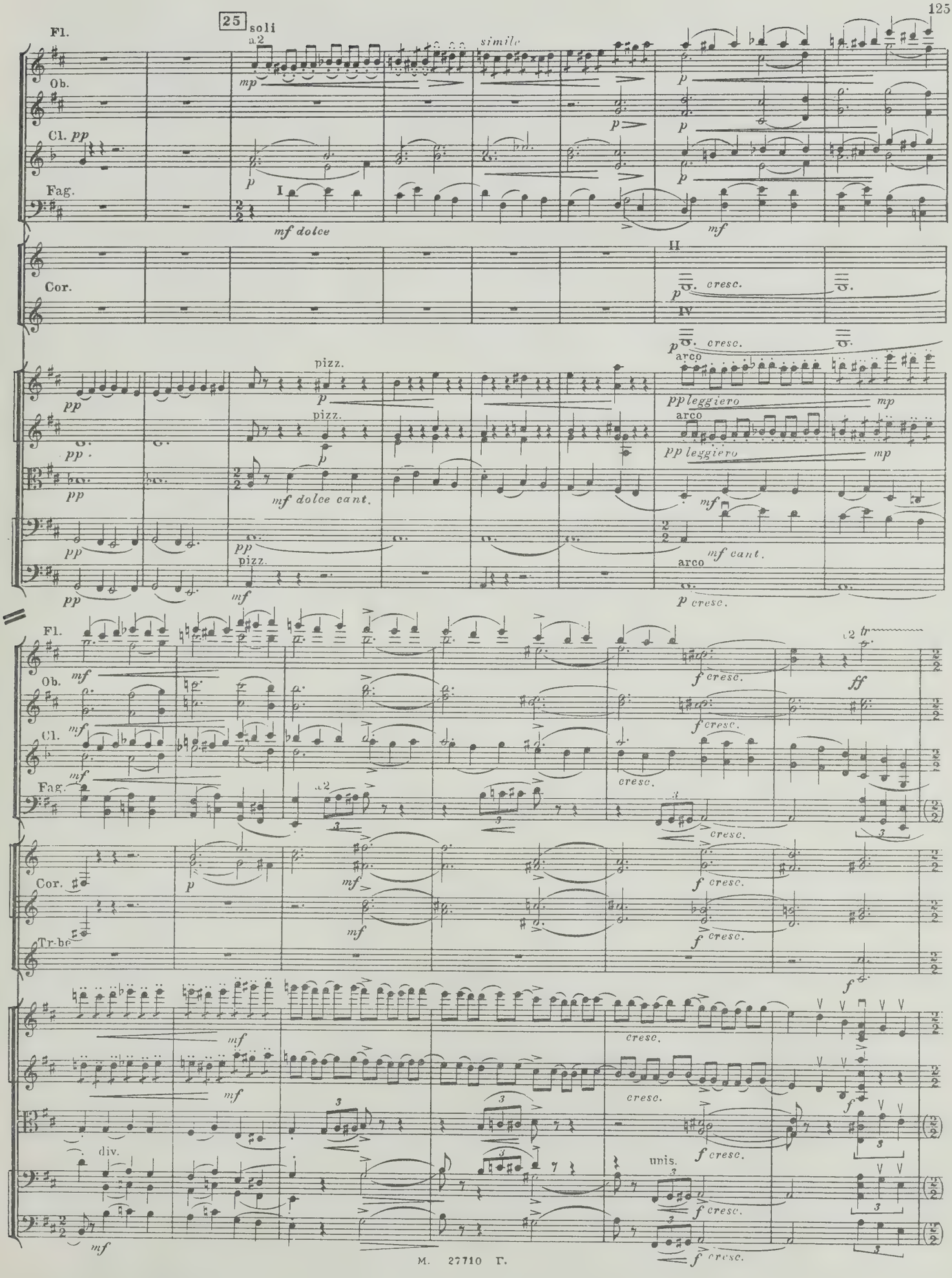

f
ff
3
f dim.
dim.
p
f marcato

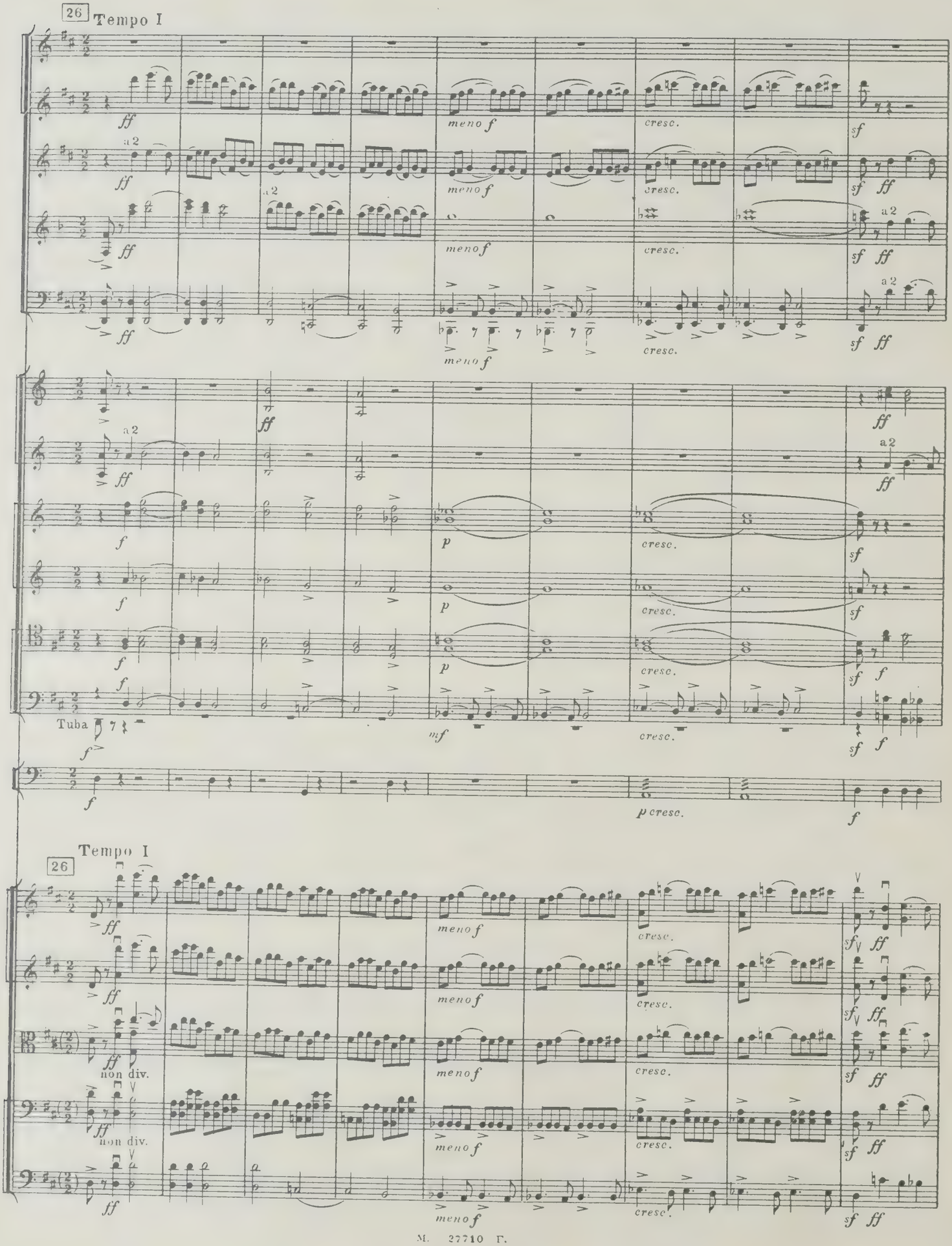

20
G.P.
a 2
II
trem.
M. 27710 Г.

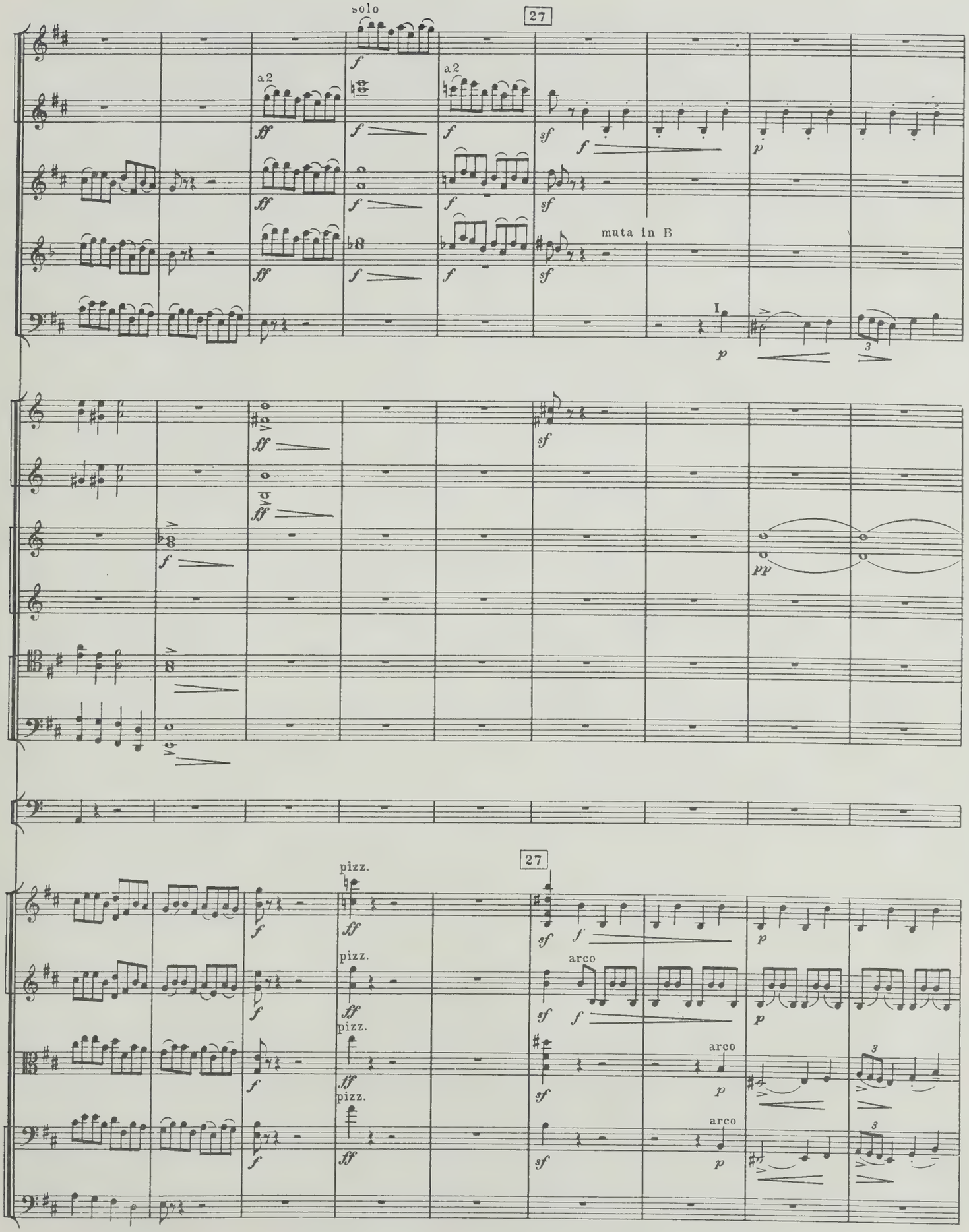

Moderato ♩. = 72
21
22
Cl.
Fag.
V-le
V-c.
C-b.
pizz.
Fl.
Ob.
Cor.
Tr-be
I solo
dolce
arco
div.
div. pizz.
non div.
Picc.
unis.
2 soli

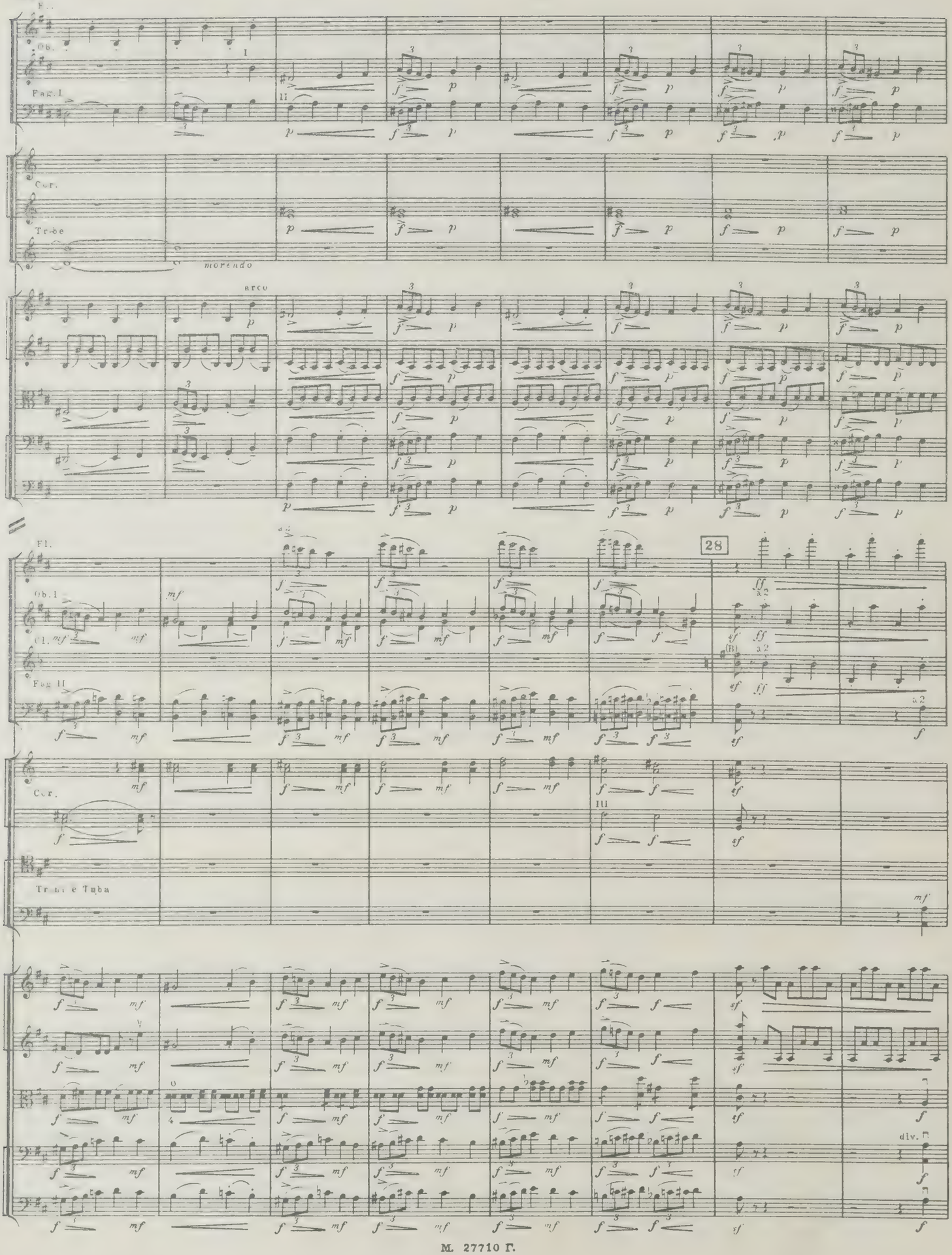

Fl.
Ob.
Cl.
Fag.
Cor.
tutti sul A
arco
23
Picc.
animato
poco a poco
a 2
p cresc.
cresc.
div.
non div.
pizz.
arco


24
Pic. fl
Fl. fl
Ob.
Cl. fl
Fag.
Cor.
Tr-bn
Timp.
a2
I
II
I solo
p cresc.
div.
Fl.
Ob.
Cl.
Fag. II
Cor
Tr-bn
Timp.
sul A
sul B
non div.
mf dim.


25
soli
a2
simile
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
I
II
IV
mf dolce
cresc.
pizz.
arco
pp leggiero
mf dolce cant.
mf cant.
div.
unis.
f cresc.
ff


26
Tempo I
a 2
meno f
cresc.
sf
ff
Tuba
mf
p cresc.
non div.


solo
27
a2
a2
muta in B
I
pizz.
pizz.
pizz.
arco
arco
arco

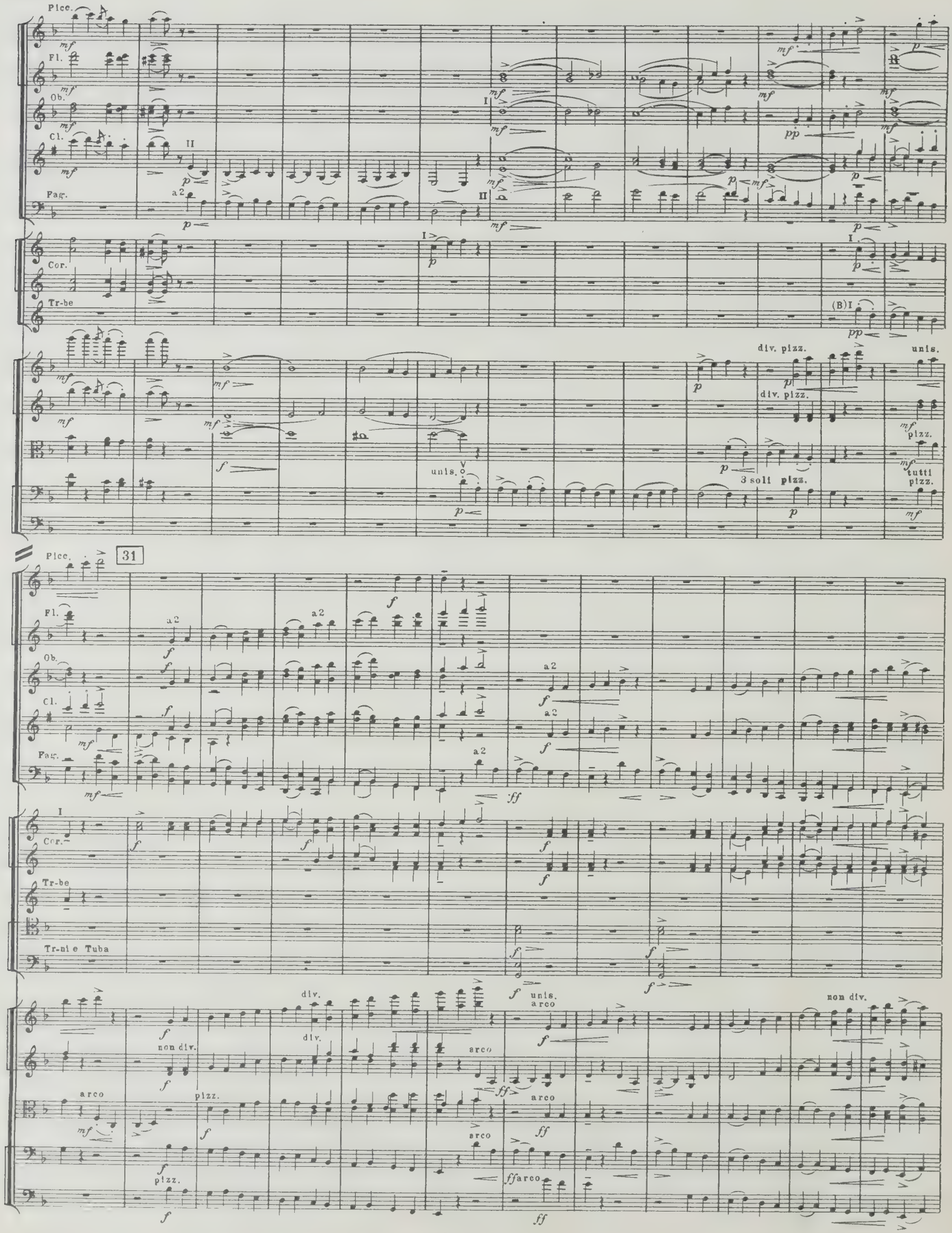

Ob.
Fag. I
Cor.
Tr-be
morendo
arco
28
Fl.
Ob. I
Cl.
Fag. II
Cor.
Tr-bi e Tuba
div.

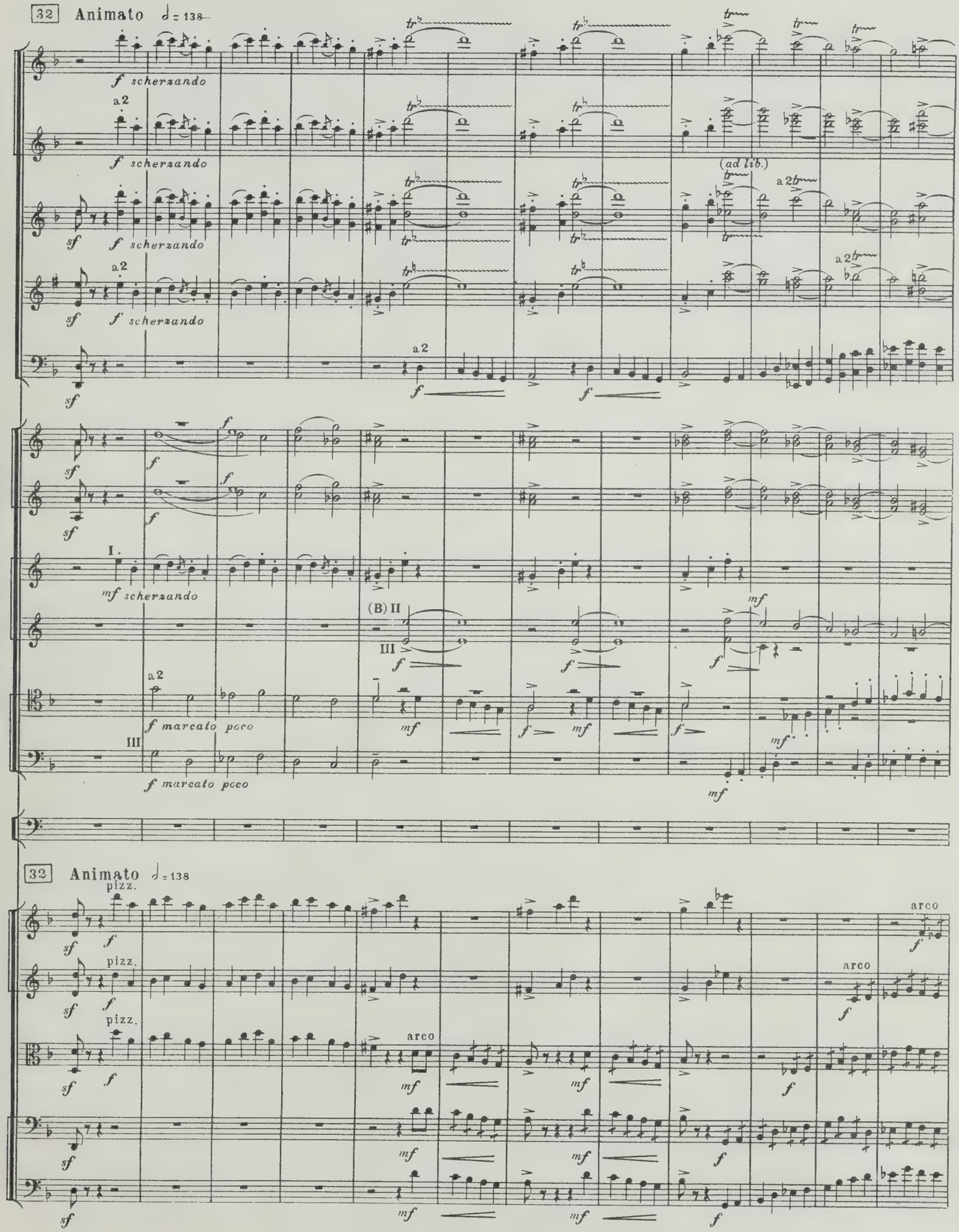
29 Poco più mosso ♩=126

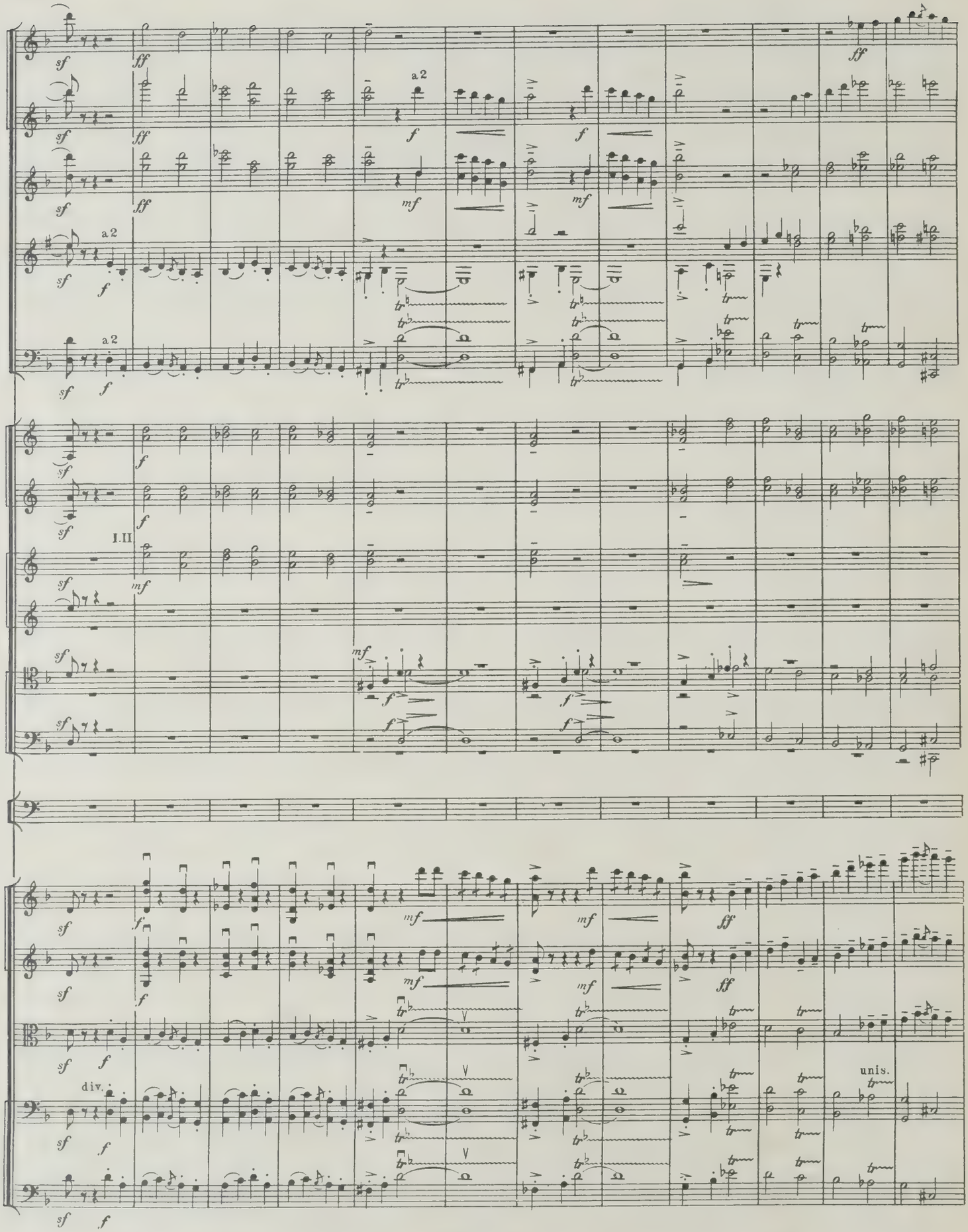
Picc.
Fl.
Ob. mf cresc.
Cl. mf cresc.
Fag. mf cresc.
Cor. mf cresc.
Tr-bc cresc.
Tr-ni e Tuba
Timp.
muta in B
muta in B
nun div.
div.
nun div.

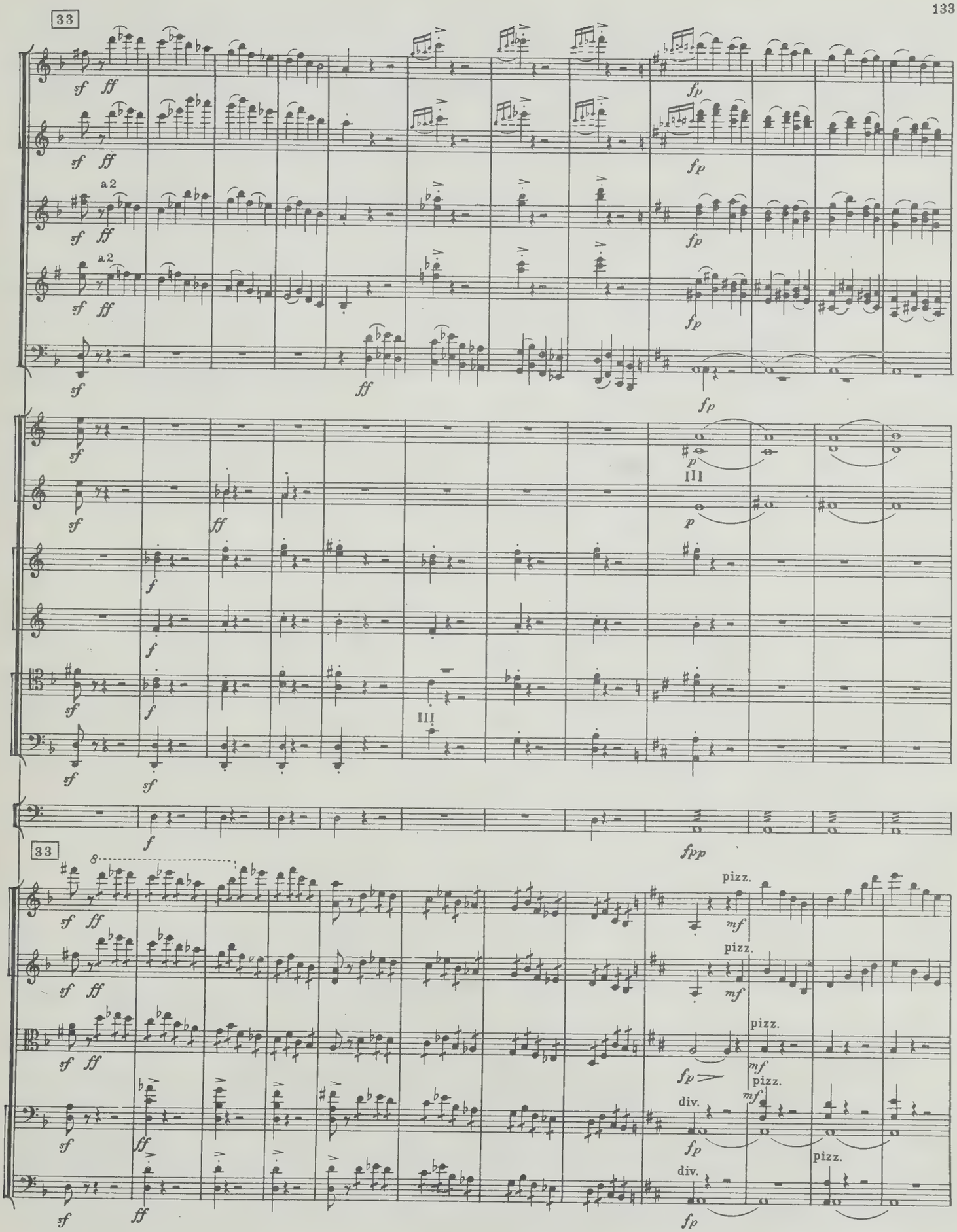
30

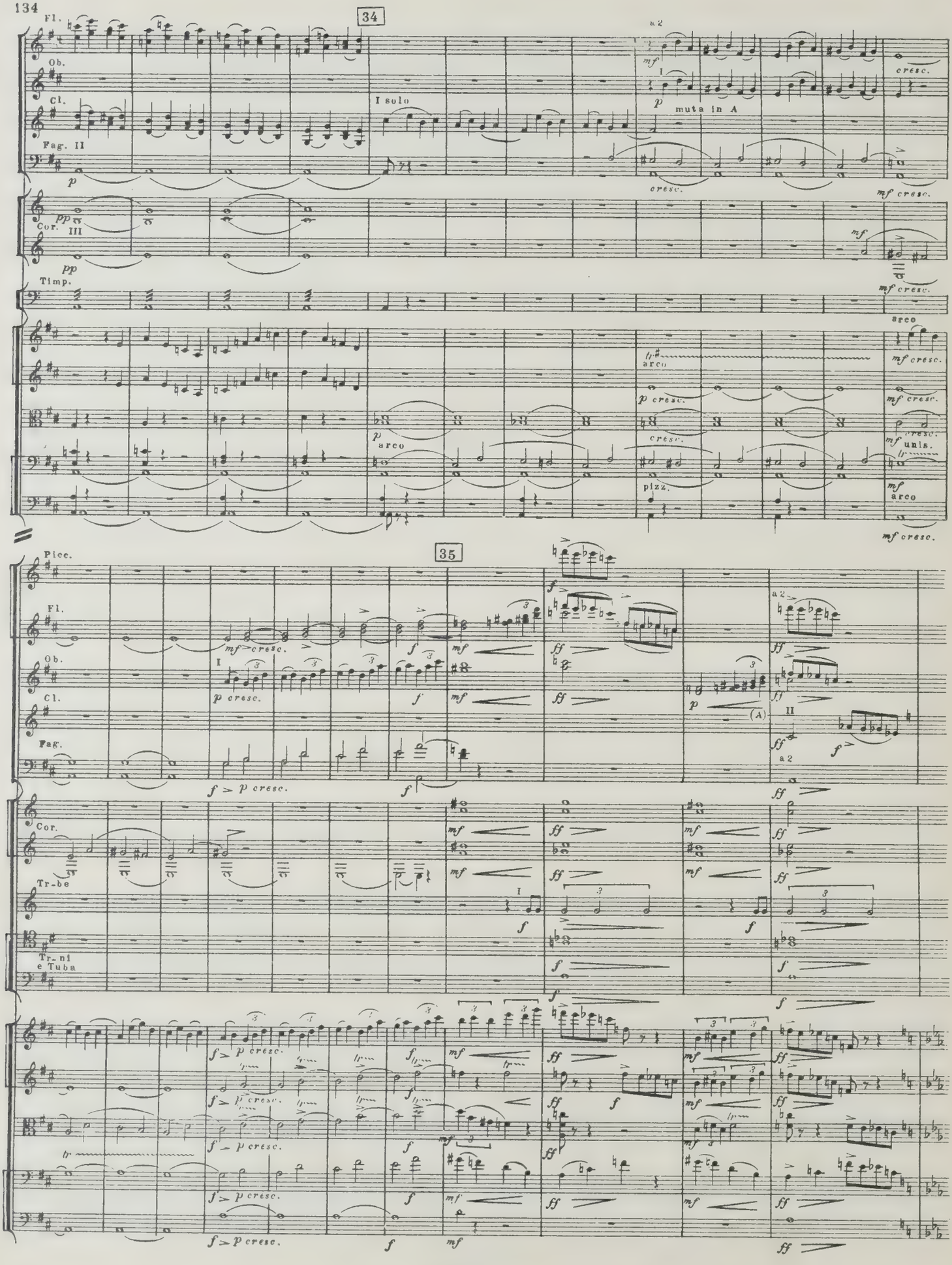
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
soli
soli
Viol.
div.
unis.
pizz.
pizz.
div.

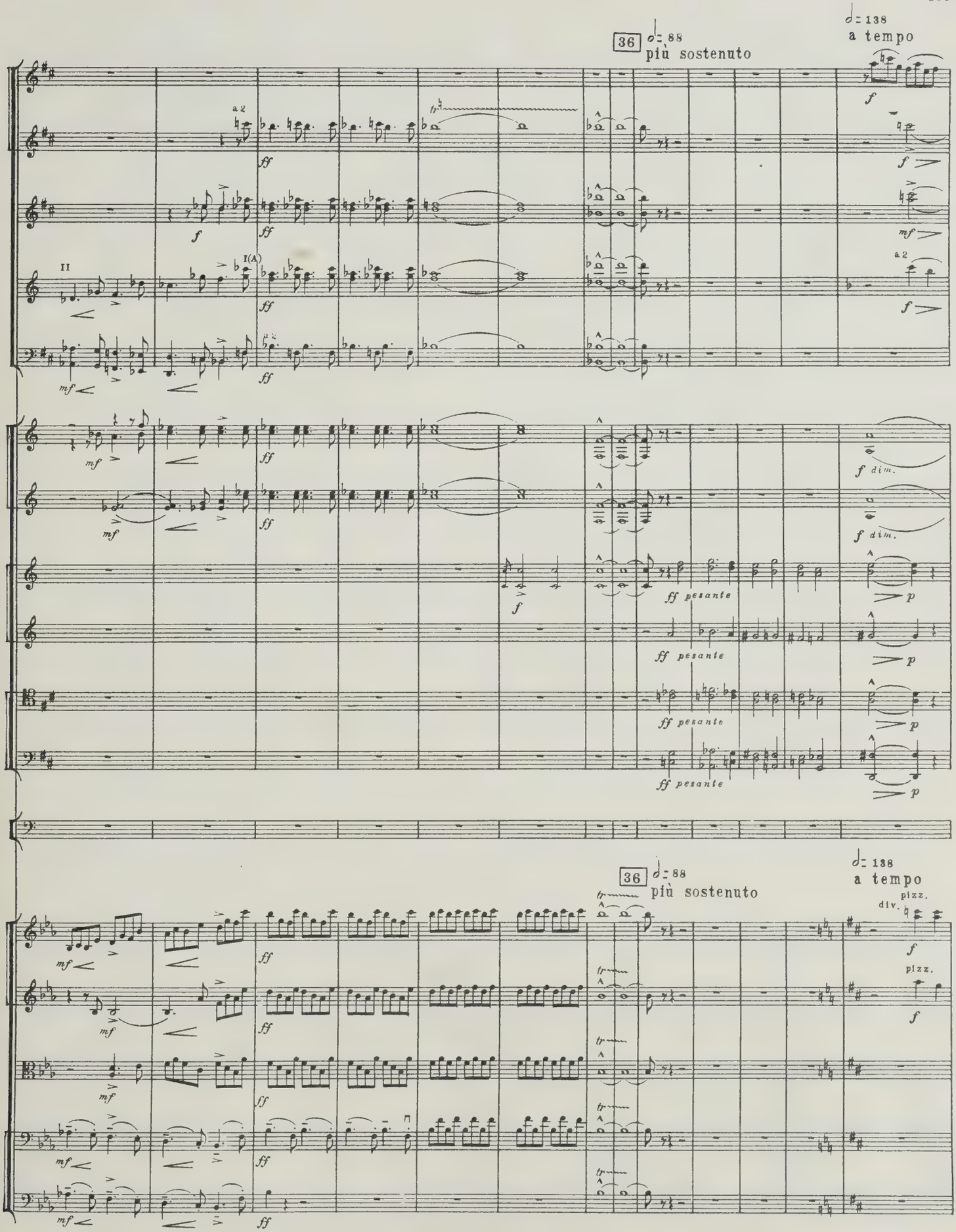

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
31
a2
I
II
(B)I
div.
non div.
unis.
arco
pizz.
div. pizz.
unis.
3 soli pizz.
tutti pizz.

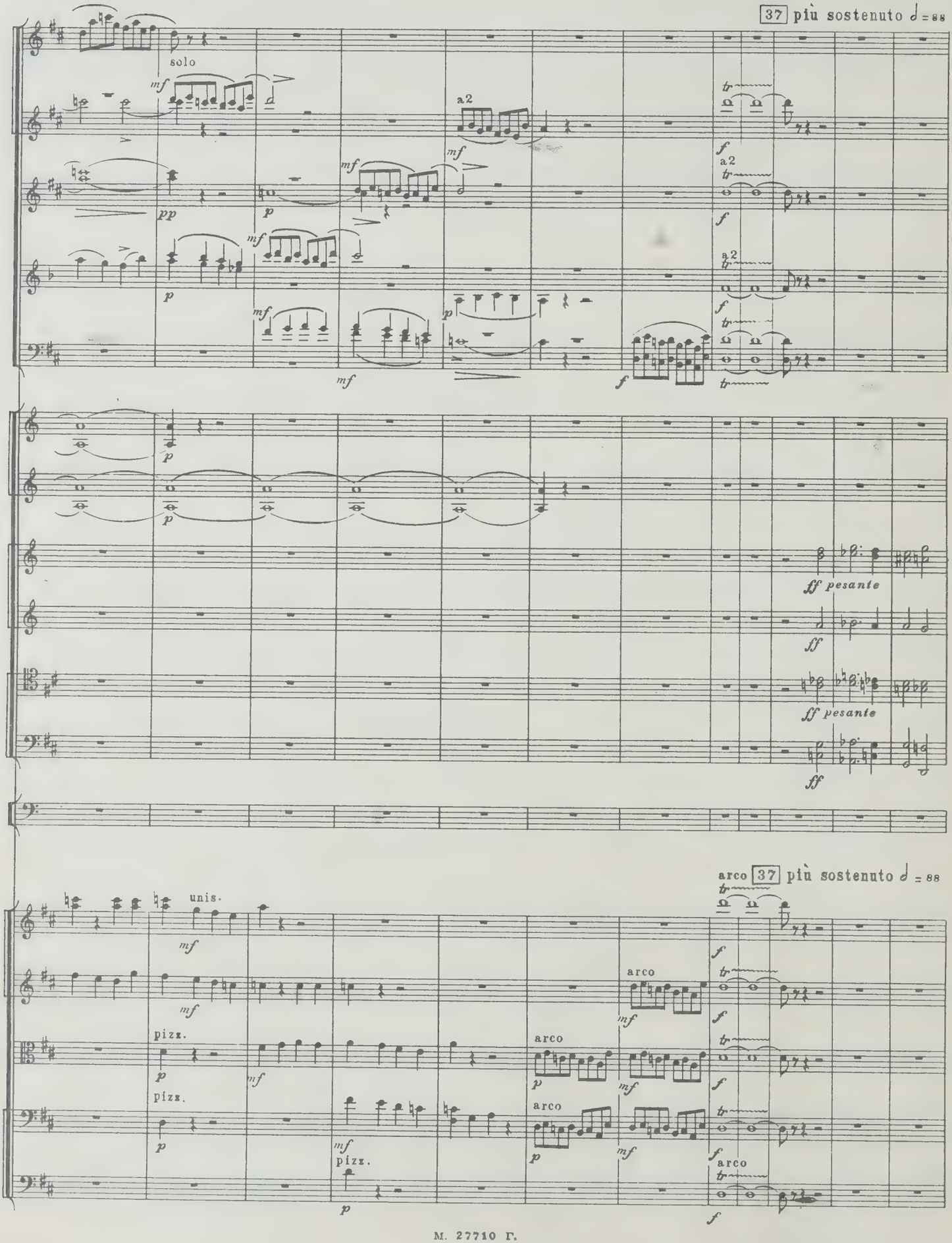

32 Animato ♩= 138
f scherzando
a2
sf
(ad lib.)
I.
mf scherzando
(B) II
III
f marcato poco
32 Animato ♩= 138
pizz.
arco

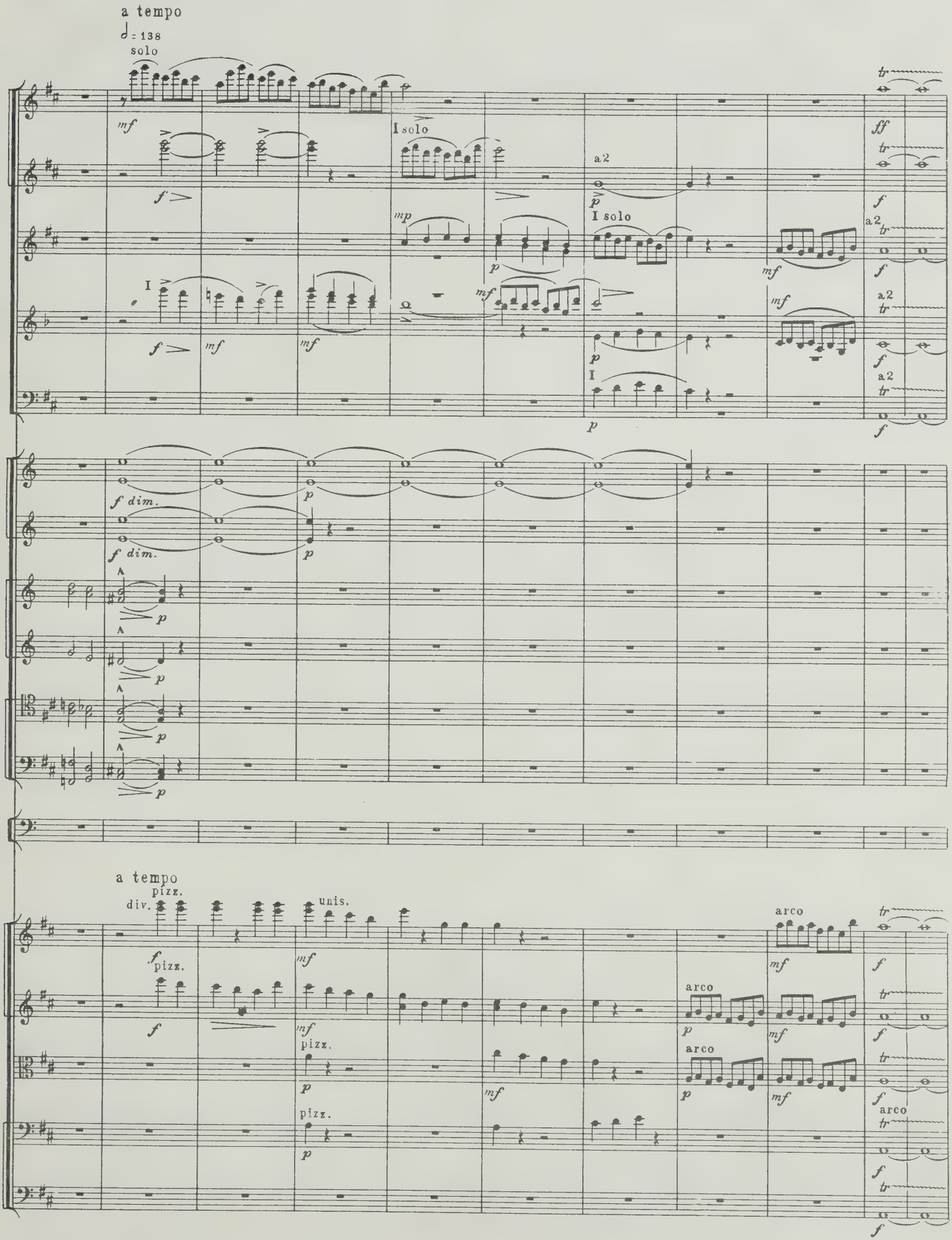

a2
a2
a2
I.II
div.
unis.

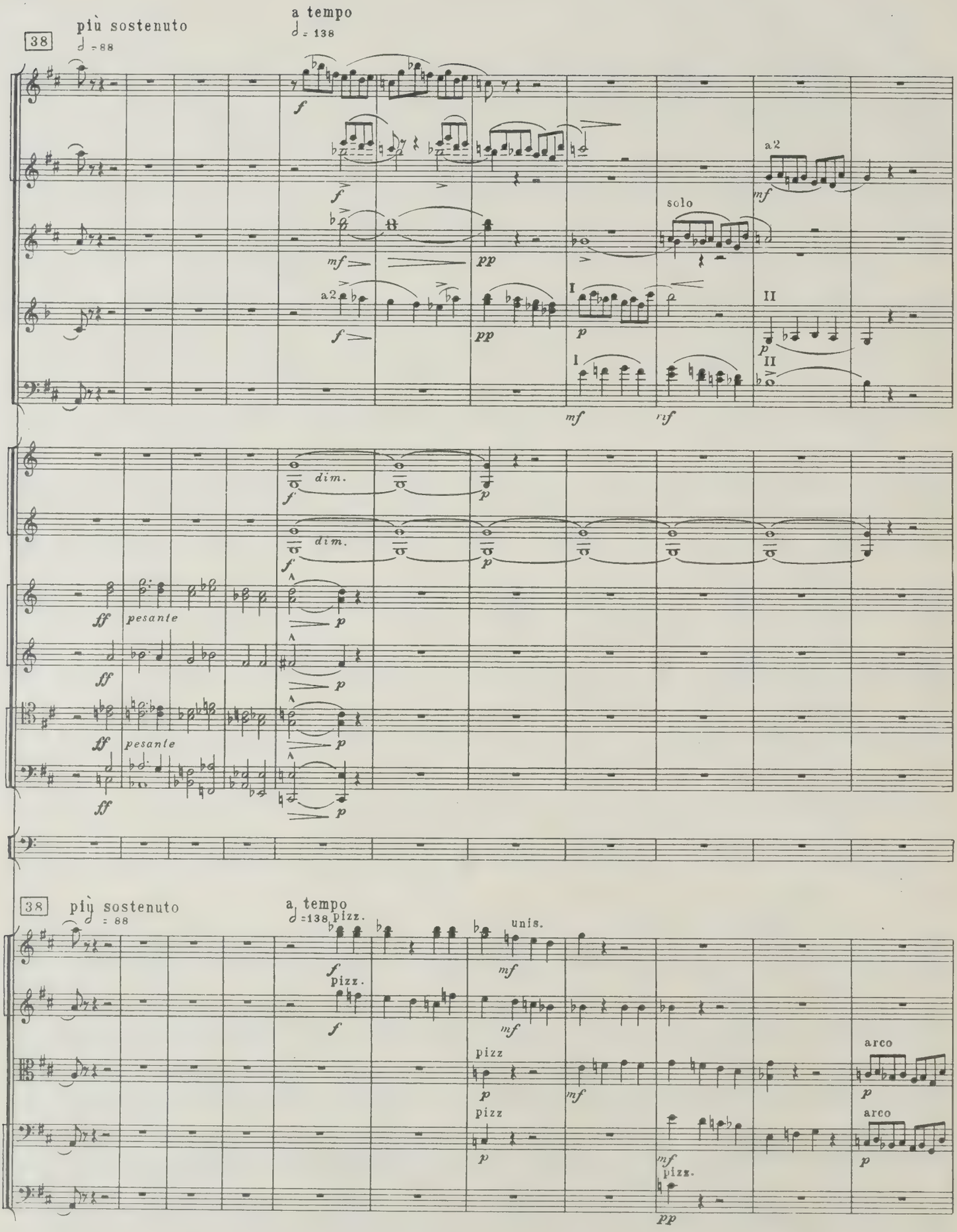

33
a2
a2
III
III
33
pizz.
pizz.
pizz.
pizz.
div.
div.
pizz.

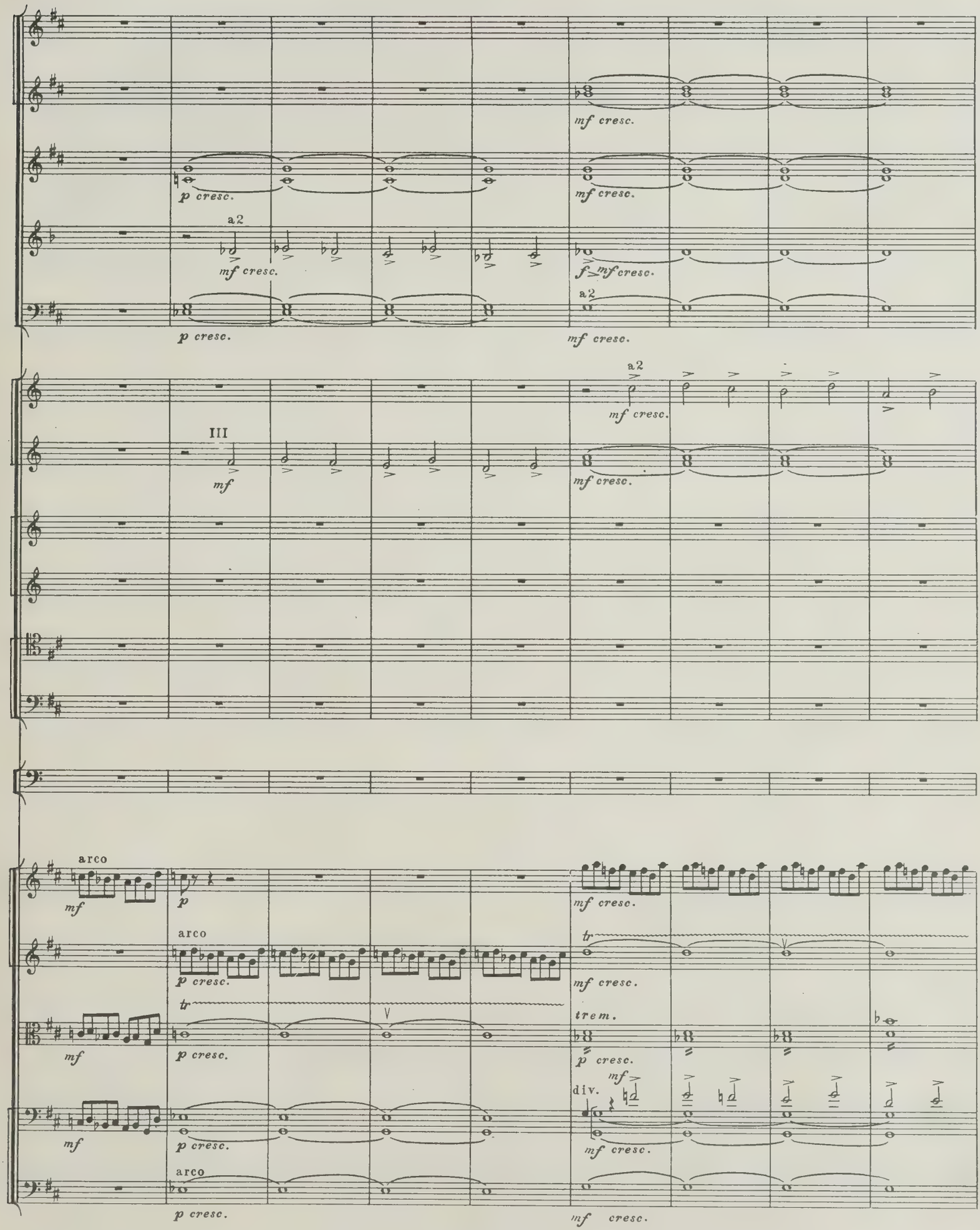

34
Fl.
Ob.
Cl.
Fag. II
I solo
a 2
muta in A
cresc.
Cor. III
Timp.
arco
pizz.
unis.
35
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba

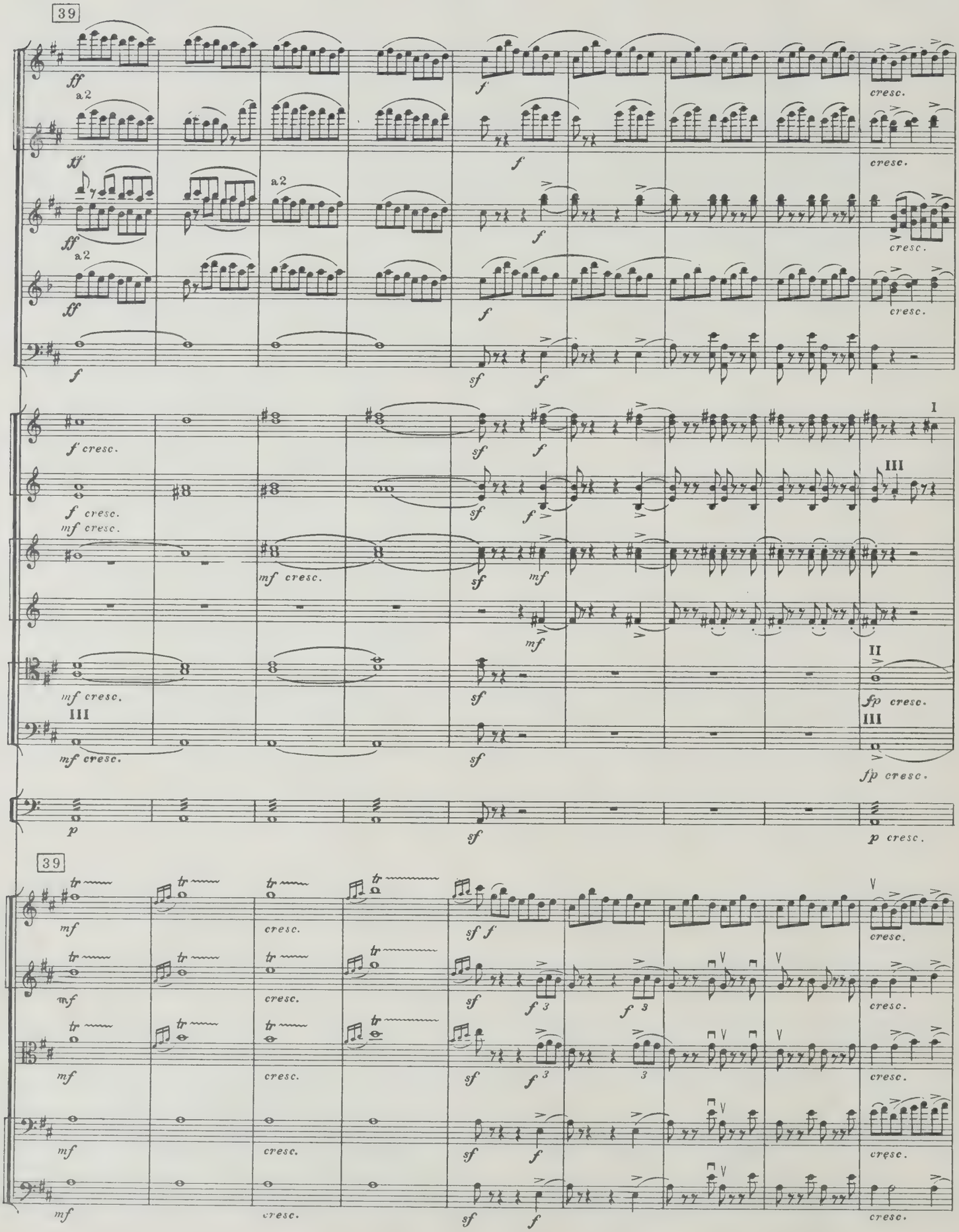

36
più sostenuto
a tempo
a 2
II
I(A)
ff pesante
f dim.
div.
pizz.

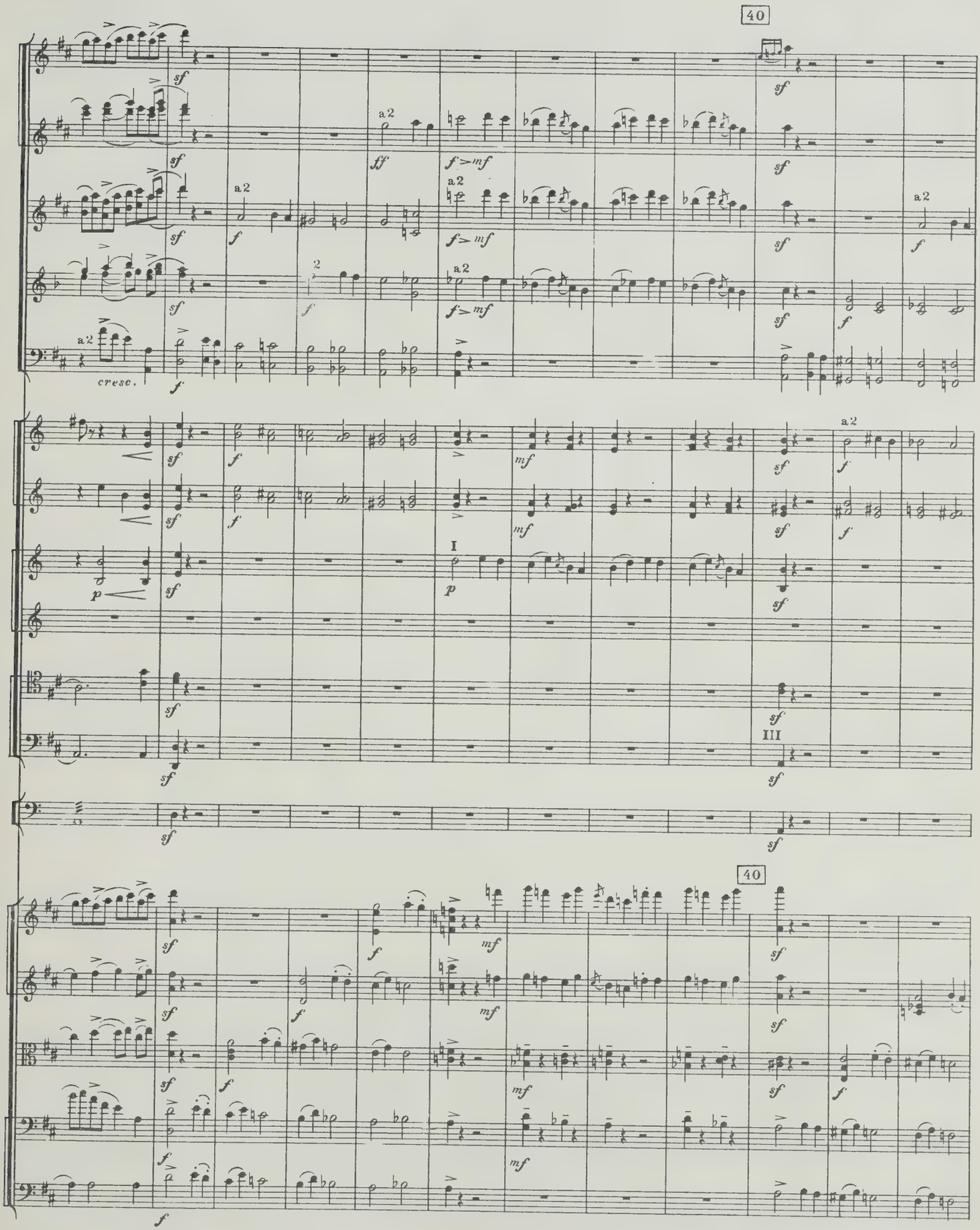

37 più sostenuto ♩= 88
solo
a2
ff pesante
arco 37 più sostenuto ♩ = 88
unis.
pizz.
arco

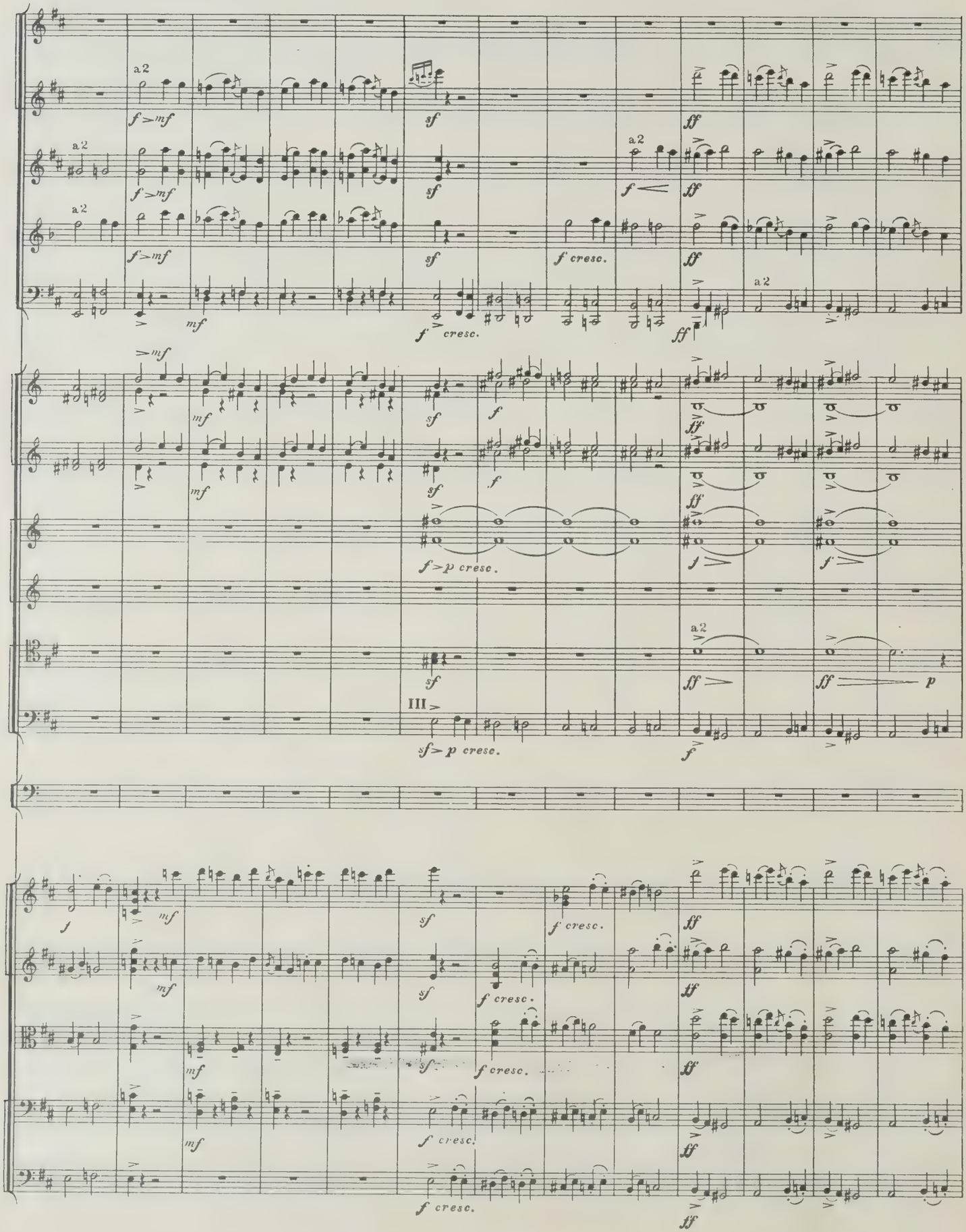

a tempo
♩= 138
solo
I solo
a2
I solo
a2
a2
a2
f dim.
f dim.
a tempo
pizz.
div.
unis.
arco
pizz.
arco
pizz.
arco
pizz.
arco

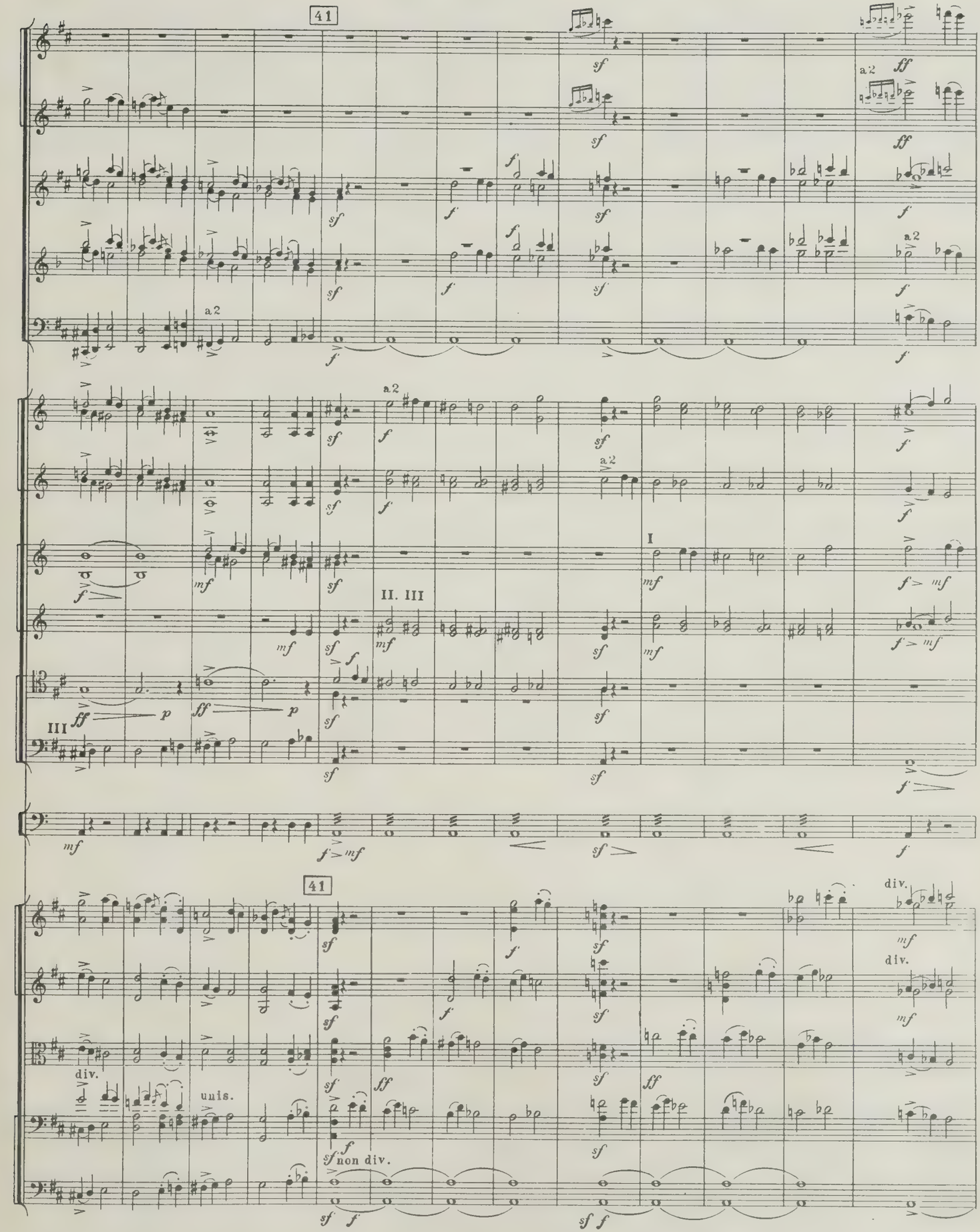

38
più sostenuto
a tempo
a2
solo
I
II
dim.
pesante
38
più sostenuto
a tempo
pizz.
unis.
pizz
arco

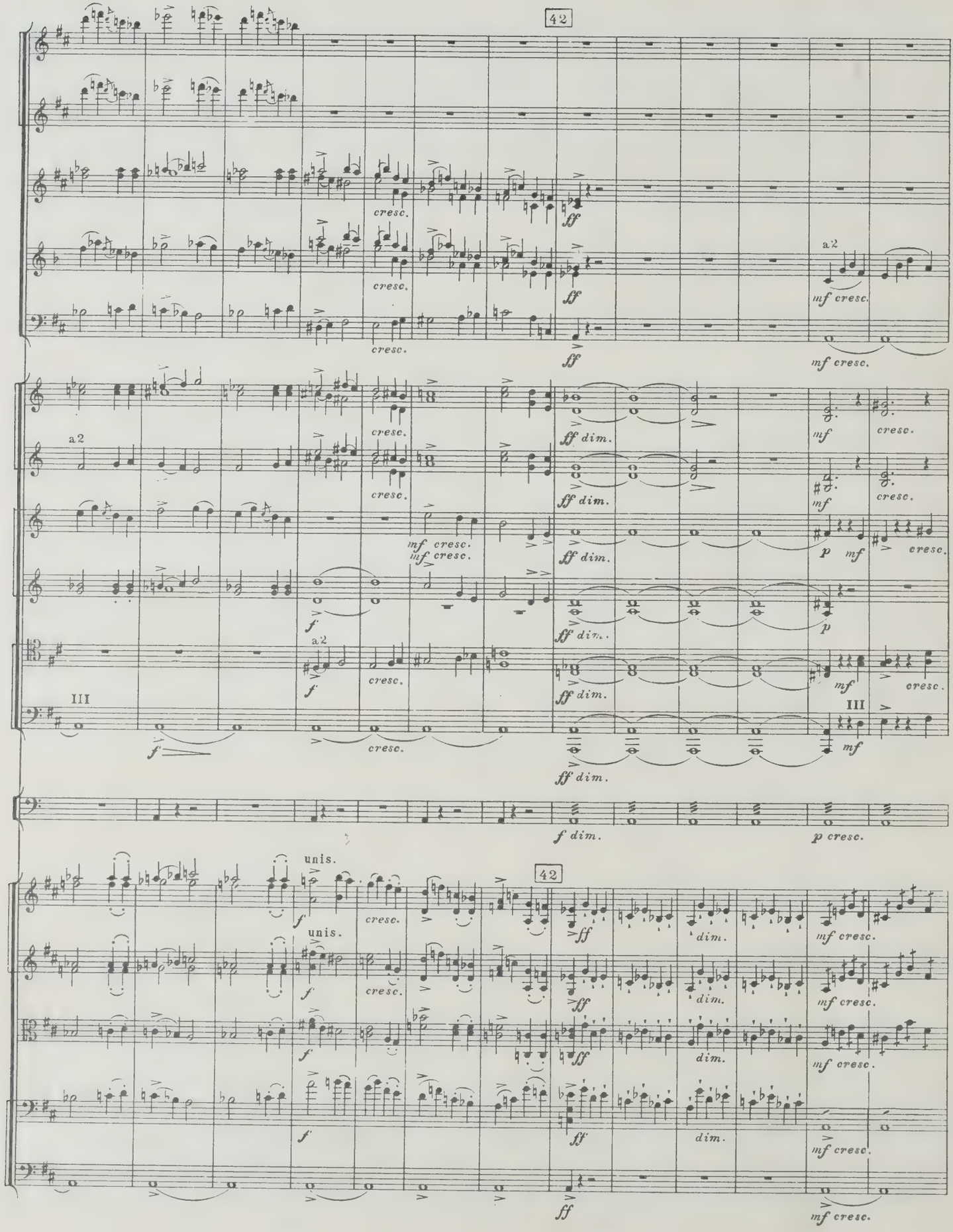

p cresc.
mf cresc.
a2
III
mf
arco
trem.
div.


39
a2
cresc.
f cresc.
mf cresc.
I
II
III
fp cresc.
p cresc.
39

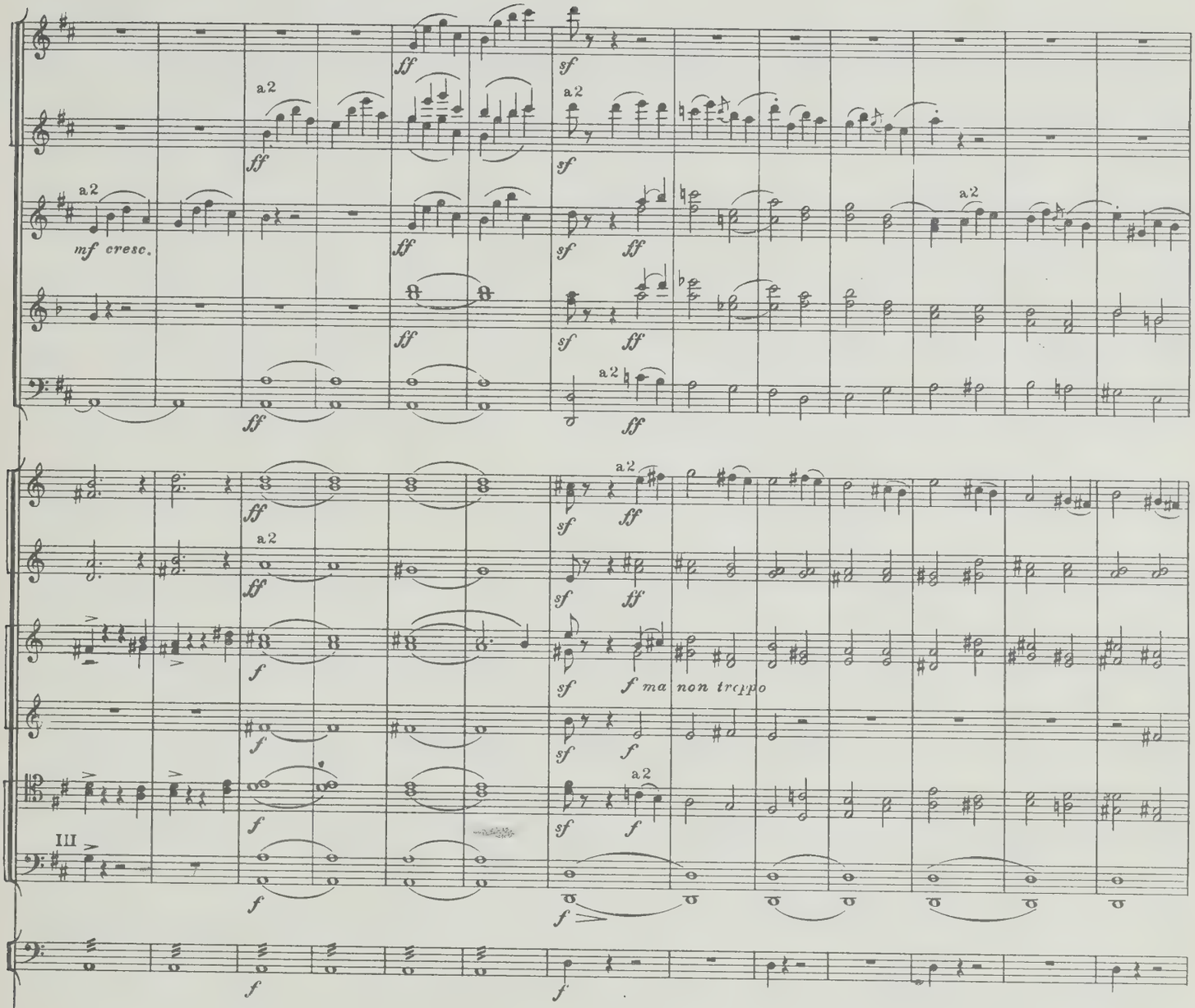

40
a2
cresc.
I
III
40


a2
f > mf
sf
ff
f cresc.
mf
f > p cresc.
III
sf > p cresc.
p

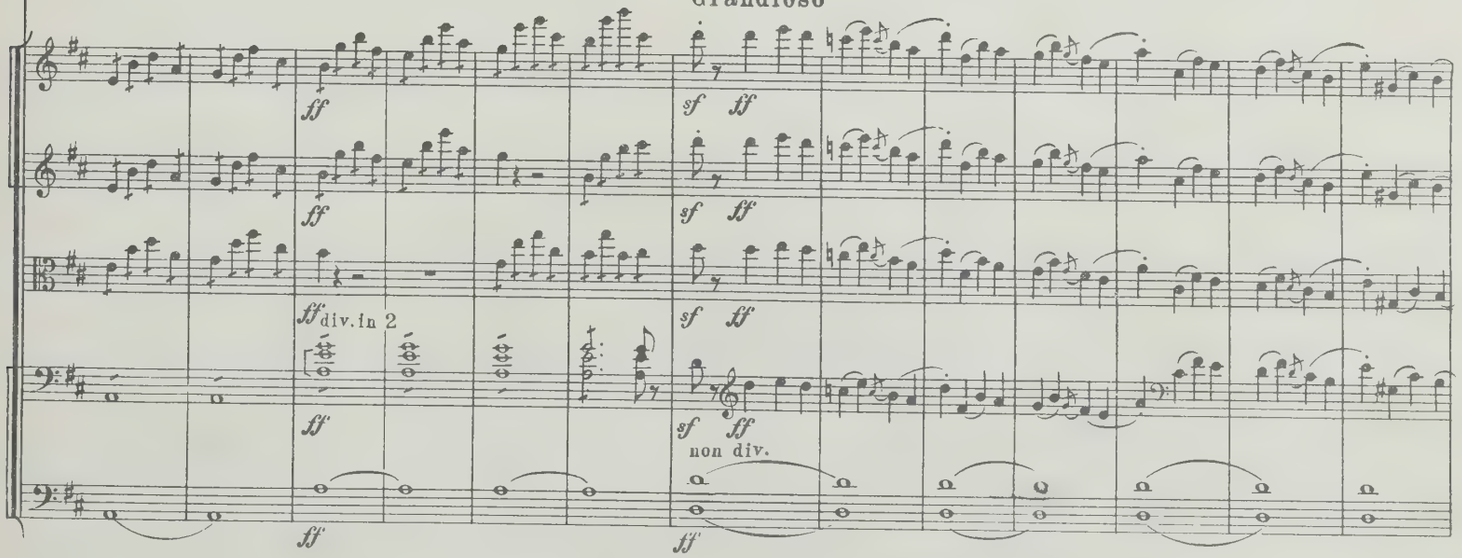

41
a2
III
II. III
I
div.
uuis.
non div.
41

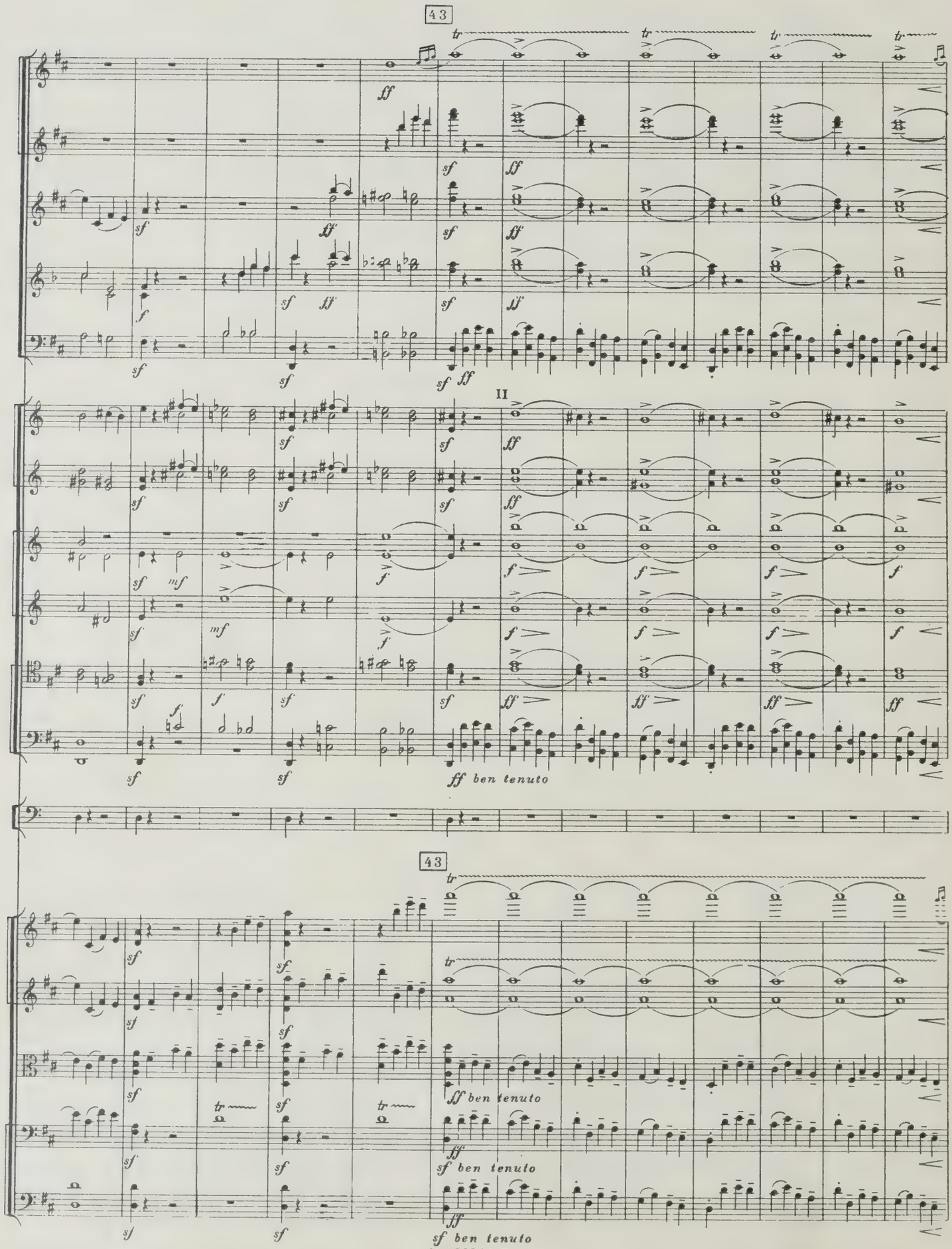

42
cresc.
ff
a2
mf cresc.
ff dim.
mf
cresc.
p
f
III
f dim.
p cresc.
unis.
dim.

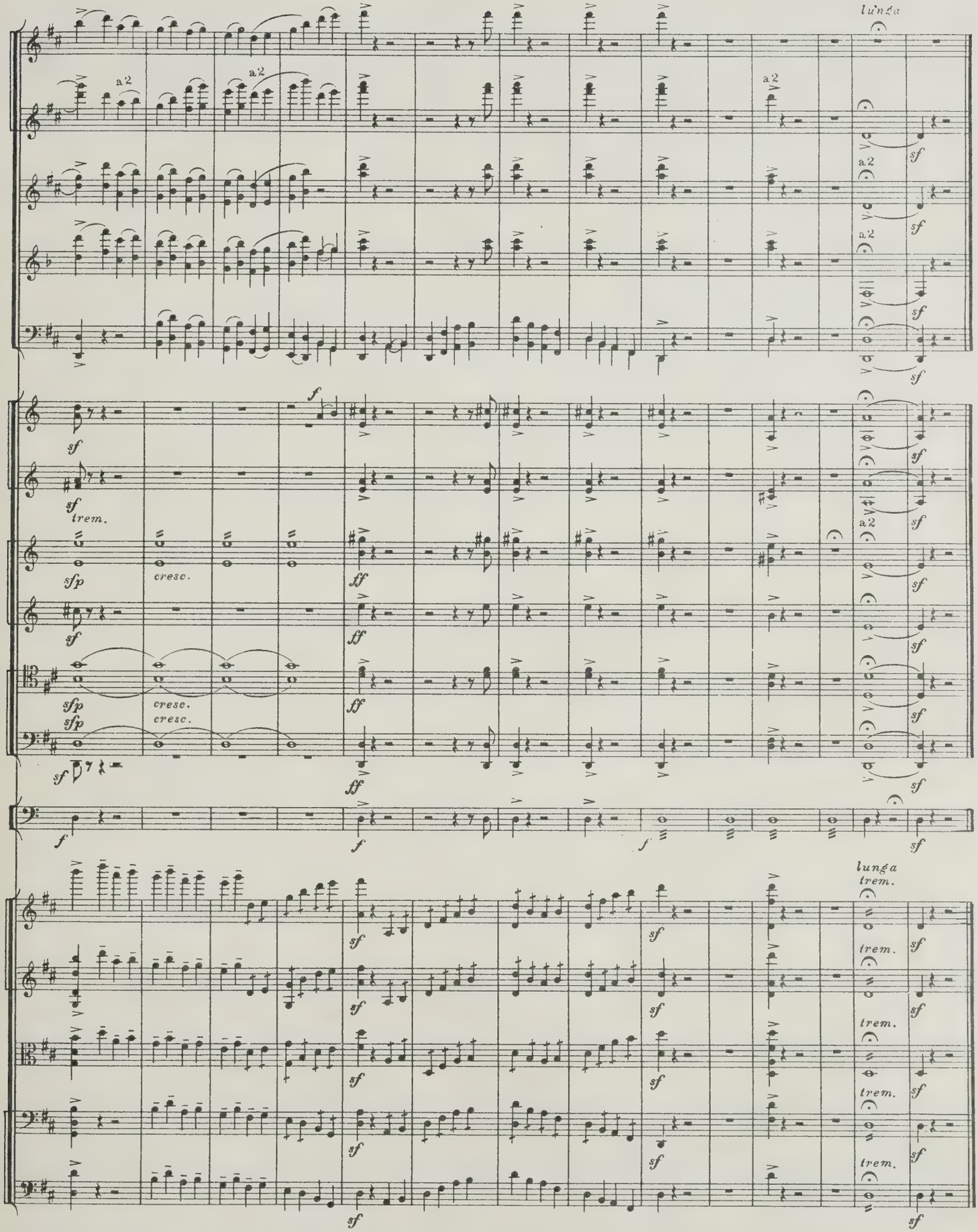
Grandioso



Grandioso




43
II
43
ff ben tenuto
sf ben tenuto


lunga
a'2
sf
trem.
sfp
cresc.
ff
f
lunga
trem.

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ГЛАЗУНОВ

СИМФОНИЯ № 3

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